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THE ORESTES

OF

EURIPIDES.

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THE ORESTES

OF

EURIPIDES

EDITED WITH

INTRODUCTION, NOTES AND METRICAL APPENDIX

BY

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PREFACE.

THE text of this edition is based on Kirchhoff's. Any important points in which it differs from his, Nauck's or Dindorf's readings are commented on in the notes or in the Metrical Appendix.

In preparing the notes I have derived most help from the editions of Porson (with Scholefield's annotations), Matthiæ, Musgrave, Klotz and Paley. The introductory remarks in Hartung's edition I found suggestive but inaccurate.

In the account of the Greek attitude towards murder, in § 4 of the Introduction, I am deeply indebted to Professor Rohde's "Psyche" (Heidelberg, 1893).

In the Metrical Appendix I have followed Dr J. H. Heinrich Schmidt, who in his "Monodien und Wechselgesänge," the 3rd vol. of the "Compositionslehre," gives a full account of Euripides' lyrics. Students who require further information with regard to Greek metre are referred to Dr White's excellent translation of Dr Schmidt's "Introduction to the Rhythmic and Metric of the Classical Languages" (Boston, U.S.A., 1883). Dr Schmidt's system is commended by the scientific clearness of its method, the æsthetic excellence of its results and the conservative nature

of its bearing on the text: at the same time, the fuller knowledge of Greek music which is likely to result from recent discoveries, such as those at Delphi and among the Rainer papyri, may probably lead to considerable modifications of our view of Greek rhythm and metre as well.

Reference has been made throughout to the sections of Madvig's Greek Grammar and Goodwin's Syntax of Greek Moods and Tenses: the former work is indicated by the letter M, the latter by the letter G; in the case of Goodwin the references are to the smaller edition except where the contrary is expressly indicated. I have also referred freely to the stores of pure scholarship contained in Professor Jebb's Sophocles.

N. W.

CAMBRIDGE, 1895.

CONTENTS.

INTRODUCTION.

§ 1. THE LEGEND.

THE Orestes legend as given by Homer does not go beyond the death of Aegisthus and Clytaemnestra: the principal passage is in the Odyssey III. 303—312, where we are told that after Agamemnon's murder Aegisthus reigned over Mycenae for seven years, but in the eighth year Orestes returned from Athens, killed Aegisthus and celebrated his and Clytaemnestra's death by a public funeral feast, while on that very day Menelaus returned with much wealth from Troy. From other passages we learn that Orestes gained great glory from the murder of Aegisthus (see Od. I. 30, 40, 298—300, also IV. 546): but nowhere in Homer[1] is the murder of Clytaemnestra mentioned explicitly nor is there any allusion to the madness, wanderings and eventual purification of Orestes.

These legends arose under the influence of the Delphic religion and received their fullest expression in the Oresteia of Aeschylus (458 B.C.): but what poet first gave them literary shape we do not know.

The *Nostoi*, a cyclic epic poem by Agias of Troezen (*circ.* 750 B.C.), in dealing with the fate of Agamemnon, introduced Pylades as an associate of Orestes: this points to Delphi and suggests that the later legend was possibly already in the process of formation. A lyric poet named Xanthus is said by Athenaeus (12 p. 513 A) to have been followed by Stesichorus

[1] The schol. on *v.* 257 in reference to Orestes' madness says: *ταῦτα δὲ νεώτερα· Ὅμηρος γὰρ οὐδὲν τοιοῦτον εἶπε περὶ Ὀρέστου.*

in his Oresteia. Stesichorus[1] (fl. 600), we learn, represented Orestes as attacked by the Furies and provided with the means of defence by Apollo: and we also gather from the scholiast that Orestes' pursuit by the Furies was known to the philosopher Pherecydes (fl. 556), while a passage is quoted from the annalist Hellanicus (fl. 510) recording the trial of Orestes in the Court of the Areopagus (see schol. ad *vv.* 268, 1645, 1648 of this play).

Pindar in the 11th Pythian (478 B.C.) refers to the murder of Clytaemnestra and Aegisthus by Orestes but says nothing of the subsequent fate of the matricide (op. cit. 15–37).

§ 2. OUTLINE OF THE PLOT.

The following is a brief outline of the plot of this play.

The scene is laid outside the royal palace at Argos. The state of affairs when the action begins is as follows: it is the sixth day after the murder of Clytaemnestra and Aegisthus: during that time Orestes has been prostrated by fits of insanity: to-day the assembly of the Argive people meets to pass sentence on the murderers: the only hope of the latter lies in Menelaus, who arrived in Greece on the previous day, sent Helen under cover of night to Argos, and is himself expected every moment.

After two introductory scenes devoted to bringing out the character of Electra, Helen and Orestes, Menelaus appears: at first he seems disposed to listen to Orestes' appeal for help: but suddenly Tyndarus, the father of Clytaemnestra, arrives from Sparta demanding vengeance on the murderers: Menelaus is overawed by threats of Spartan hostility if he helps his nephew and decides to remain neutral. At this point Pylades arrives from Phocis to share the fate of Orestes, whom he persuades to go in person to the assembly which is just being collected. The scene in the assembly is described to Electra by a messenger: the debate has resulted in the condemnation of the matricides. Pylades and Orestes now return to the palace and consult with

[1] For an account of the attempted reconstruction of Stesichorus' Oresteia from a combination of literary and artistic evidence, see Jebb Soph. El. pp. xv—xxii.

Electra on their next step: they decide, first to kill Helen in order to punish Menelaus and propitiate the Argive people, and secondly to seize Hermione, the daughter of Helen and Menelaus, in order to force the latter under threat of his daughter's death to induce the people to revoke the sentence.

They barricade the doors and effect their object. Menelaus returns and they hold a parley with him from the walls: he refuses to intercede with the people on their behalf and Orestes is about to murder Hermione, when Apollo appears and settles all difficulties by announcing that Helen was not killed after all but transported to heaven, that Pylades is to marry Electra and that Orestes, after temporary retirement to Arcadia, is to return and marry Hermione. All parties accept this arbitration and the play ends with an exhortation to peace and a prayer for victory.

§ 3. THE PLAY AS A TRAGEDY.

The scholiasts' criticisms.

The writer of Hypothesis II. tells us that this play was famous on the stage (*τῶν ἐπὶ σκηνῆς εὐδοκιμούντων*) but at the same time remarks that the solution of the plot is too closely akin to comedy (*κωμικωτέραν ἔχει τὴν καταστροφήν*): and this charge of falling short of the proper tragic dignity and bearing too close a resemblance to comedy is several times repeated by the ancient commentators with regard both to the play as a whole and to particular details: for instance, in Hypothesis III. we are told that a genuine tragedy ends as it began with sorrow, whereas the present play begins as a tragedy and ends happily like a comedy: again, in Hypothesis III. to the Alcestis we read that the Alcestis and the Orestes were regarded as unworthy of tragic poetry because they begin with misfortune but end in happiness and rejoicing, which is the proper characteristic of comedy rather than of tragedy: similarly the scholiast on *v.* 1691 of our play says that tragedy ends in an expression or emotion of sorrow while comedy ends in a reconciliation: consequently our play is obviously akin to comedy in its ending: and in this respect, he says, it resembles

the Alcestis and the Tyro of Sophocles and indeed many other tragedies.

The truth underlying the scholiasts' tradition: the Orestes a substitute for a satyric drama.

It seems then to have been the tradition to regard this play as semi-comic or semi-satyric in character: though the reason for so regarding it, i.e. that it ends happily, is inadequate: a happy ending alone would not justify us in classing the Alcestis and the Orestes together as belonging to a peculiar type different from the majority of tragedies: for, as the scholiast last referred to observes, many examples of such endings may be found in tragedy, while from Aristotle[1] we gather that the happy ending was frequently, though wrongly, held to be the proper ending for a tragedy, and that Euripides in particular was adversely criticised by some because many of his plays ended unhappily.

It would appear then that the ancient commentators in insisting on the satyric or comic character of the Orestes and Alcestis were repeating a tradition the meaning of which they did not fully understand. The real meaning of that tradition is probably this: originally the tragic trilogy was followed by a satyric play of a humorous character, the object of which was to relieve the strain of the preceding serious plays: but in time, presumably because it was felt that a consistently humorous play was not appropriate after every tragic trilogy, the satyric drama could, if the poet wished, be replaced by a fourth play which would be in form a tragedy, but would differ from the three preceding tragedies in being of a less serious tone. It is to this class that the Orestes and Alcestis probably belong: they represent a new type of tragedy, which, owing to its origin as a substitute for the old humorous satyric play, necessarily bore some resemblance to comedy and might be called drama in contradistinction to both tragedy and comedy.

[1] Ar. Poet. ch. 26 Ἀνάγκη ἄρα τὸν καλῶς ἔχοντα μῦθον......μεταβάλλειν οὐκ εἰς εὐτυχίαν ἐκ δυστυχίας, ἀλλὰ τοὐναντίον ἐξ εὐτυχίας εἰς δυστυχίαν......Διὸ καὶ οἱ Εὐριπίδῃ ἐγκαλοῦντες τὸ αὐτὸ ἁμαρτάνουσιν, ὅτι τοῦτο δρᾷ ἐν ταῖς τραγῳδίαις καὶ πολλαὶ αὐτοῦ εἰς δυστυχίαν τελευτῶσι.

The evidence for the existence of this class of tragedies is as follows. First, the tradition given by Tzetzes (*περὶ διαφορᾶς ποιητῶν* ap. Crameri Anecdota, vol. III. p. 337, ed. 1836) and by the anonymous author of the pamphlet *περὶ κωμῳδίας* (ap. id. vol. I. p. 7, ed. 1839), according to which such plays as the Orestes and Alcestis of Euripides and the Electra of Sophocles were not tragedies but satyric dramas (the anonymous author himself rightly draws a distinction between such so-called satyric plays and the orthodox satyric dramas). Secondly, the statement in Hypothesis II. to the Alcestis that Euripides brought out the Cressae, the Alcmaeon in Psophis, the Telephus and the Alcestis at the same time: now none of these four plays are orthodox satyric dramas: it is clear then that in this tetralogy the satyric drama has been replaced by a fourth tragedy: and when we are further told that the Alcestis resembles comedy in its catastrophe (*κωμικωτέραν ἔχει τὴν καταστροφὴν*) and is not classed as a proper tragedy by some critics because of this "comic" character (*παρὰ τῶν τραγικῶν ἐκβάλλεται ὡς ἀνοίκεια τῆς τραγικῆς ποιήσεως ὅ τε Ὀρέστης καὶ ἡ Ἄλκηστις*), it seems not unreasonable to suppose that the Alcestis took the place of the discarded satyric play and owed its alleged "comic" character to the fact that it had to some extent to fulfil the functions of the old humorous drama which it had replaced.

We can assume with a high degree of probability that the Orestes belongs to this class, partly from the tradition regarding the play as given by Tzetzes, partly from the scholiasts'[1] criticisms, which are almost identical with their remarks on the Alcestis.

We will now examine the play in order to discover in what respects it differs from an ordinary tragedy and how far

[1] See Hypoth. II. l. 10 *τὸ δὲ δρᾶμα κωμικωτέραν ἔχει τὴν καταστροφήν.* Hypoth. III. fin. *ἰστέον δὲ ὅτι πᾶσα τραγῳδία σύμφωνον ἔχει καὶ τὸ τέλος· ἐκ λύπης γὰρ ἄρχεται καὶ εἰς λύπην τελευτᾷ· τὸ παρὸν δὲ δρᾶμά ἐστιν ἐκ τραγικοῦ κωμικόν.* Schol. ad v. 1691 *ἡ κατάληξις τῆς τραγῳδίας ἢ εἰς θρῆνον ἢ εἰς πάθος καταλύει, ἡ δὲ κωμῳδίας εἰς σπονδὰς καὶ διαλλαγάς· ὅθεν ὁρᾶται τόδε τὸ δρᾶμα κωμικῇ καταλήξει χρησάμενον.* See also the notes on *vv.* 1369, 1512, 1521.

such difference is due to a difference of function which might reasonably be assigned to it as a substitute for a humorous play.

Three characteristics of the Orestes, which taken together distinguish it from an orthodox tragedy.

Regarding the play as a whole we are struck by three characteristics which, when taken together, differentiate it from the ordinary type of Euripidean tragedy: in the first place it ends happily for all parties concerned and we find that no one has really suffered at all: secondly the chief interest lies in the delineation of character and not in the evolution of the plot to some tragic and inevitable end: thirdly, there is a strong and intentional vein of humour apparent in certain scenes.

1. The play ends happily for all.

As to the happy ending: there are four other plays of Euripides in which situations of extreme danger and distress are brought to an issue apparently satisfactory to all concerned: they are the Alcestis, the Ion, the Helena and the Iphigenia in Tauris: of these it may be urged that in the two last there is a certain suffering, a πάθος, involved in the end[1]: for in the Helena, Theoclymenus has to acquiesce in the loss of Helen whom he had wished to marry; and in the Iphigenia in Tauris, Thoas has to acquiesce in the loss of the image of Artemis which he prized with all the strength of barbarian superstition. So that there remain three plays in which the feelings of pity and fear after being excited to the highest pitch find that they have no object whatever on which to vent themselves. Judged by the Aristotelian canon these plays are bad tragedies: but we have reason to believe that two of them at least occupied a peculiar position as being substitutes for the old satyric drama: and we may therefore perhaps assume that such an ending would be felt appropriate

[1] This is not the case in our play: the only person who might appear to have suffered is Menelaus, since Helen is taken from him: but the poet takes especial pains to make it clear through the lips of Apollo that Menelaus has really gained in happiness by losing one who had caused him nothing but trouble. So that the happy ending is absolutely unalloyed. See *vv.* 1638, 1661—3.

in a play whose function it was to relax the tension and lighten the seriousness caused by three preceding tragedies.

2. The plot is employed to bring out the characters of the "dramatis personae" rather than to illustrate the laws that govern human life.

The subordination of plot to characterisation is a corollary of the irrational happy ending. In serious tragedy, Aristotle tells us, the plot was of supreme importance: the characters were drawn for the sake of the plot: the plot was not constructed for the purpose of illustrating the characters: indeed he goes so far as to say that, though there can be no tragedy without a plot, a tragedy could exist without characterisation. This is no doubt an overstatement: but Aristotle's meaning is that the object of tragedy was to excite the emotions of pity and fear and purify them when thus aroused by giving them as their object a certain picture of human life. The result aimed at was the production of a certain emotional state in the mind of the audience: this result was attained not by exhibiting the mechanism of this or that particular character, but by conducting a certain action through such a course and to such an end as would produce in the spectator the requisite emotional condition. It is not the character but the fate of Oedipus that is the prime motive in Sophocles' play. But supposing that the dramatist's object was not to produce, but rather to relieve, this emotional effect, then the relations of plot to characterisation might become inverted: where the plot is the main element the result is emotional: where the chief interest is in the illustration of character the resulting pleasure is intellectual: in order to mitigate the emotional effect of the three preceding plays, the fourth play aimed at exciting a more purely intellectual interest: it was known from the outset that the play would end happily for all concerned, consequently the progress of the action was less absorbing for its own sake as an illustration of the tragic element in human life and was mainly interesting as exhibiting the character of those who took part in it.

This is the case in our play: if we regard the poet's object as having been to effect the proper "purgation of the feelings of pity and terror by means of similar emotions," which is

Aristotle's definition of the function of tragedy, the play must be condemned: in a number of dramatic scenes these emotions are aroused to the highest degree: but there is no *κάθαρσις*: the episodes lead up to a catastrophe in which pity and terror have no place: and this, not through anything inherent in the action itself, not because the evolution of events inevitably leads through suffering to an end in which the suffering disappears, but through the sudden intervention of an external power. At the moment when our pity and terror are keenest and a tragic end seems most imminent, a deity appears and all difficulties vanish: we have been thrilled by the preparations for and the description of the murder of Helen, only to find that it has not really taken place at all: our pity was excited for Electra and Pylades whose betrothal seemed likely to end in a union not of wedlock but of death, but now we are told that they are to marry and live happily for the future: while Orestes so far from murdering is to marry Hermione.

Judged from Aristotle's view of the emotional effect which a tragedy should produce, the play is a failure. But supposing it was not this emotional effect but the exhibition of character that was aimed at, then certainly the play is a success: every scene is admirably adapted to illustrating the character of the actors. A scholiast remarks that all the characters are *φαῦλοι* except Pylades: this is true if by *φαῦλος* is meant the antithesis to ideal: for though none of the characters, except possibly Pylades, are ideal, they are all natural and real: each possesses a distinct personality in which good and bad are mixed as in ordinary life. Helen is vain and heartless at bottom, but superficially sympathetic and a perfect lady: Electra is loyal but harsh in her more than masculine strength of will: Menelaus is selfish and treacherous, but his impulses are right; he is kind-hearted when it does not interfere with his own comfort to be kind: Tyndarus is strictly just, but his sympathies are limited and he has no feeling for the wretch whom a god has deluded into crime. But the most human character is Orestes: in a moment of insight he believed that he saw a duty which transcended the ordinary laws and involved the

violation of the most natural instincts: under the influence of the vision he performed this duty: but having performed it, finds himself too weak to maintain the spiritual position from which he saw that his deed was right: he feels that his god has deserted him and fluctuates between self-justification and remorse, a Hamlet who has fulfilled his mission and survives.

3. Deliberately humorous element in the play.

The humorous element is most apparent in the dialogue between Orestes and the Phrygian (1506—1530), a scene which might well have come out of a broad comedy: but a distinctly ludicrous character also pervades the preceding passage, where the terrified Phrygian describes in relaxed and at times quite Aristophanic metre and grotesquely luxuriant language the murder of his mistress by Orestes and Pylades: the scholiast remarks (on line 1369) that in this scene Euripides has forgotten himself and writes unworthily: and this would be true if the ludicrous effect had not been intentional.

We may therefore conclude that these three characteristics, the absence of πάθος in the catastrophe, the employment of the plot chiefly to illustrate character, and the presence of an intentionally comic element, would when taken together spoil the play as a serious tragedy, but are appropriate to and indeed the distinctive marks of those tragedies of the secondary order which aimed at producing something different from the tragedies proper and more nearly akin to the modern drama.

§ 4. THE ATTITUDE OF EURIPIDES TOWARDS THE MYTH.

Greek view of bloodshed in primitive times.

The attitude of the Greeks towards murder was based on their primaeval belief in the soul's survival after death and its power to influence the fortunes of the living. The murdered man called on his surviving kinsmen to avenge his death, and if they neglected the call his ghost could work as a perpetual curse in their lives. This belief persisted through all ages as the basis of Greek ideas regarding the punishment of murder[1]. But with this

[1] See Rohde, Psyche, pp. 236—255.

fundamental point of agreement, the ideas of primitive times, as inferred from Homer, and those of historic times, as expressed in the law of the state and the ritual of religion, present a profound contrast in respect to the crime of murder itself. In primitive times murder was not regarded as an offence either against the community or against the gods: it was a purely private affair: the injury was against the murdered man alone and the punishment was left entirely to his surviving relatives. These were bound, under penalty of persecution by the dead, to exact blood for blood, unless the murderer fled to a foreign land[1]: in that case, he became practically dead to his old community, and his victim's ghost, whose cognisance and influence were limited by the boundaries of that community, being no longer enraged at the sight of the murderer living in impunity, was equally appeased. The murderer himself was not felt to be under any stain and, as long as he avoided the sphere in which the dead man's ghost was active, could mix with his fellow-men on terms of perfect equality[2]. Since there was no guilt at all, it follows that there were no degrees of guilt and no graduations of the penalty: the dead man demands blood for blood, whoever his murderer may have been and whatever may have been the motive of his act. Between voluntary, accidental and justifiable homicide the avenger makes no distinction[3]: his one duty is to appease the kinsman's ghost by killing the murderer, however closely related to himself and however innocent in intention. This is the primitive custom: we find it existing in Homer, and since it is

[1] The avengers might pursue the murderer even in a foreign land (see Od. XV. 271—6) but they were not compelled to do so.

[2] See Od. XV. 271—87: Theoclymenus flying from the avengers of blood finds Telemachus sacrificing on the seashore and implores him, by the sacrifice and the gods to whom it is offered, to take him on his ship and rescue him: this Telemachus at once consents to do. In later times the murderer's presence would have polluted the sacrifice and wrecked the ship that received him.

[3] Thus, Patroclus was for ever an exile from his native land of Opus for the accidental murder of a companion committed in early childhood: see Il. XXIII. 85—90.

based on superstitions quite alien to the Homeric disbelief in the soul's activity after death, it must be assumed to have existed before the Homeric age. In Homer it has become so far relaxed that the murderer may compound for his life by paying a fine to his victim's kindred[1]: but this relaxation must not be regarded as a sign of increasing humanity: it arises simply from the Homeric renunciation of the primitive belief that the dead can feel and act after death: logically the whole law of blood vengeance should have been renounced with the belief on which it rested: but the old custom was so deeply rooted that, with this one relaxation, it flourished unimpaired even in the hostile atmosphere of Homeric ideas.

In the earliest times, then, murder was neither a crime nor a sin, it entailed no disgrace, and the enforced exile of the murderer was merely the result of the private duty which bound the kinsmen to kill him if he remained within the ken of the dead man's ghost.

Transition from the primitive to the later attitude: the influence of Delphi.

In historical times, on the other hand, we find the keenest sense of the pollution involved in bloodshed. The murderer is under a curse and brings a curse on all with whom he comes in contact: even inanimate objects which have caused the death of a human being bring pollution on the state unless ejected beyond its boundaries. What caused this change of view, whether it was of gradual growth or due to the rapid spread of some new missionary religion, it is impossible to say: but it is certain that at some period after Homer old beliefs in the power of the departed spirits, beliefs obscured but not destroyed wherever Homeric influences predominated, now revived with increasing strength, and were combined with new and fearful imaginations concerning the unseen influences by which the living are surrounded: a spiritual crisis seized the race: man felt himself beset on every side by the powers of the air and the underworld, and at every turn innumerable acts could bring pollution and place him at their mercy.

Under the influence of these ideas murder gained a new

[1] See Il. IX. 632—6.

significance: the wrath of the dead is no longer satisfied by the murderer's flight from his native country[1]: over sea and land it pursues him and the powers of hell aid in the pursuit: "every region of the earth have I traversed," say the Furies of Orestes, "and over the sea in wingless flight have I come swift as a ship in pursuit": for blood once shed there is no expiation: not even in Hades is the murderer free. At the same time the old duty of the living to avenge the dead still holds good and is enforced by these new and more awful sanctions: the neglectful kinsman is liable to the same penalties as the murderer himself[2]: yet if he obey and avenge the dead, he in his turn becomes a murderer at the mercy of his victim's wrath. Here, then, was a dilemma[3] from which there was no escape except through divine intervention.

It was at this stage that the worship of Apollo, which centred at Delphi, took the troubled Greek conscience under its care and came forward to mediate between man and the invisible agencies to which he is exposed. While at once enforcing the old duty of vengeance and quickening the new sense of the guilt even of the avenger, it offered an escape from pollution through an elaborate ritual of purification and atonement: with one hand it brought the Erinyes, with the other Apollo the Purifier. The wrath of the offended spirits is no longer eternally implacable: the stain of blood is no longer indelible.

[1] See Aesch. Eum. 249—51, 340: id. Cho. 47 *τί γὰρ λύτρον πεσόντος αἵματος πέδοι*; id. 66—74 not all the waters of the world can wash the stain away. Still less can the vengeance be bought off by gold: see id. 520—1 *τὰ πάντα γάρ τις ἐκχέας ἀνθ᾽ αἵματος | ἑνός, μάτην ὁ μόχθος.*

[2] See Aesch. Cho. 291—6: if he neglects to avenge his father Orestes will suffer under a curse precisely similar to a murderer's. So in our play (580—2) Orestes asks, *εἰ δὲ δὴ τὰ μητέρος | σιγῶν ἐπῄνουν, τί μ᾽ ἂν ἔδρασ᾽ ὁ κατθανών; | οὐκ ἄν με μισῶν ἀνεχόρευ᾽ Ἐρινύσιν;*

[3] Cf. Aesch. Cho. 924—5: Clytaemnestra appeals to Orestes, who is about to strike, *ὅρα, φύλαξαι μητρὸς ἐγκότους κύνας*, to which he replies, *τὰς τοῦ πατρὸς δὲ πῶς φύγω, παρεὶς τάδε;*

This religion, with its insistence on the appalling consequences of bloodshed, its ceremonies of purification and its recognition of degrees in guilt, had a deep influence on the law of murder as it was developed probably in most Greek states and certainly in Athens. The fundamental idea of the law was still to appease the spirit of the murdered man, and his kinsmen, real or fictitious, were compelled to seek for vengeance unless the deceased before dying had forgiven his murderer[1]. But, in the first place, the extent of the vengeance was graduated according to the motive and circumstances of the murder; and secondly, since the state prescribed the form and method of the vengeance, it took upon itself the responsibility of the execution and the individual avenger incurred no pollution from his action[2].

The attitude of the Law.

Up to a certain point mythology kept pace with the moral growth of the people: the Orestes legend from its bare Homeric record as a righteous act of filial vengeance develops into the Oresteia of Stesichorus and Aeschylus, just as the simple old custom of exacting blood for blood developed into the Delphic religion with its deeper ideas of guilt and expiation. But there the myth stops, while civilization continues to progress: the new influences, which in the sphere of legend produced the Oresteia, went farther in the sphere of action and produced not merely the Delphic ritual but the Athenian law of homicide. For this there is no mythical counterpart: the ideal history has fallen behind the real and man has become more moral than his gods. The Delphic religion, as reflected in the myth, did indeed regard the matricide as a crime requiring expiation: so far it was an advance on the primitive view: but at the same time it demanded the matricide as a sacred duty to the dead, and therein it was far behind the law of the state which allowed no matricide at all.

Morality and myth.

[1] See Dem. XXXVII. § 59. The kinsmen were also forbidden to compound with the murderer for a payment in money: this is shown by Rohde, Psyche, p. 243, n. 2: see Dem. XXIII. §§ 28 and 33.

[2] See Dem. XXIII. § 69, quoted on p. xxxii. n. 1.

Attitude of the Tragedians towards the myth.

In treating a legend of this kind based on a morality alien to the current sentiments and practice of the time, a tragedian could do one of two things: either he could put himself into harmony with the spirit of the myth, assume for a moment the ideas of a bygone age and by a sympathetic treatment elicit the permanent element of moral worth which the tale contained: or he could take a critical attitude and so present the story as to contrast the morality which it presupposed with the more enlightened feeling of his own day.

Aeschylus and Sophocles.

The former is the usual and the easier course: it is followed by Sophocles in the Electra and by Aeschylus in the Oresteia: the latter is the more difficult course and is followed by Euripides in the Electra and the Orestes.

Aeschylus takes his stand on the Delphic religion, which at once commands the matricide, recognises its guilt and procures its absolution. Sophocles, going farther back, takes his stand on the primitive belief which regards the matricide as a simple duty involving no pollution and requiring no expiation: with him only one side of the Delphic religion is presented: it sanctions the law of revenge, but the new ideas of guilt and atonement which it enforced are entirely ignored. In Aeschylus, Orestes has to choose between two conflicting claims[1], two avenging Erinyes[2]: on the one side is the father's claim for vengeance, on the other is the mother's claim to live: to neglect either exposes him to fearful penalties. His choice is determined by the command of Apollo backed by appalling threats in the event of disobedience[3]: other motives, such as grief for his father and desire to regain his own rights, combine with this main motive to make him choose the father's side[4]: but what

[1] See Aesch. Cho. 461 ξυμβαλεῖ Δίκα Δίκᾳ. Eum. 623—4, 739.

[2] See id. 924—5.

[3] See id. 271—96; 1032—3, the punishment of neglect transcends all imagination: id. Eum. 465—7.

[4] See id. 299—301.

supports him in planning and nerves him in executing the act is the god's command alone and the threats that enforce it[1]. In Sophocles, on the other hand, there is no conflict of claims, no choice between alternative penalties: Orestes needs no oracle to tell him what to do. His act all through is regarded as a plain duty which he will of course perform: Apollo is not consulted as to its propriety but only as to the time and method of performing it[2]: when Electra learns that the god approves, the news comes as a surprise; it is, she says, an added joy and a good omen[3]: but no such approval was wanted for a deed dictated by nature, prepared without hesitation, executed without flinching and looked back upon without remorse. Indeed, so exclusively is Orestes regarded under the aspect not of his mother's murderer but of his father's avenger, that the mother's fate appears merely as an adjunct, a natural corollary, of the fate of Aegisthus: the fact of the vengeance involving matricide is of so little moment as not always to be thought worthy even of explicit mention[4], and the deed is so entirely meritorious that the matri-

[1] See Aesch. Cho. 899—902: Orestes wavers at his mother's appeal and asks, *Πυλάδη, τί δράσω; μητέρ' αἰδεσθῶ κτανεῖν;* to which Pylades replies *ποῦ δὴ τὰ λοιπὰ Λοξίου μαντεύματα;...ἅπαντας ἐχθροὺς τῶν θεῶν ἡγοῦ πλέον*, and Orestes answers *κρίνω σε νικᾶν, καὶ παραινεῖς μοι καλῶς.*

[2] The vengeance has always been contemplated and Orestes has long been in secret correspondence with Electra (Soph. El. 1154—5). For his consultation of Apollo, see id. 32—7. He came when the god moved him (id. 1264: cf. 70). For his view of the righteousness and necessity of the act, see id. 245—50. The enterprise brings final prosperity to the race of Atreus (1508—10).

[3] On hearing of the god's approbation she says (1265—70) *ἔφρασας ὑπερτέραν | τᾶς πάρος ἔτι χάριτος, εἴ σε θεὸς ἐπόρισεν | ἁμέτερα πρὸς μέλαθρα· δαιμόνιον | αὐτὸ τίθημ' ἐγώ*, obviously assuming that he would have come in any case.

[4] Electra, believing Orestes to be dead, proposes to Chrysothemis that they shall themselves avenge their father, *ἐς σὲ δὴ βλέπω | ὅπως τὸν αὐτόχειρα πατρῴου φόνου | ξὺν τῇδ' ἀδελφῇ μὴ κατοκνήσεις κτανεῖν, | Αἴγισθον* (954—7): where, though she only mentions Aegisthus, she is understood to include Clytaemnestra: see 1080, where she is

cides can look forward with confidence to winning eternal and unqualified glory whether they succeed or fail[1].

Both Sophocles and Aeschylus assume without question the moral ideas underlying the myth which each chooses to represent, and are content to form the action into a rational and consistent whole on that basis. In adopting a critical attitude Euripides had to contend with a double difficulty arising from the traditions of the stage and the prejudices of the audience: in the first place, the only way in which a tragedian could present his ideas on such a subject as the religion of revenge was in the form of the myth which he wished to discredit: to appear on the stage at all he must put on the traditional dress, and to effect his object he must perforce rend the very robes he wears. Secondly, the audience itself would not tolerate from a tragedian an open attack on the national religion as embodied in the myth: the attack, if made at all, must be veiled: criticism must be suggested rather than expressed.

Euripides: difficulty of his position:

Being compelled, then, to convey his ideas through the medium of myth, Euripides chooses the Aeschylean form of the legend, and being forbidden to express open hostility to its morality he preserves, when speaking officially through the lips of god or chorus, an appearance of sympathy, and conducts the action to a dénouement wherein the god's command and the matricide's obedience are justified. In form he follows Aeschylus and reproduces the four fundamental ideas of the Oresteia, the dilemma between conflicting duties each

he follows Aeschylus in form:

praised for her decision to die διδύμαν ἑλοῦσ᾽ Ἐρινύν. It should also be noticed that Aegisthus', not, as in Aeschylus and Euripides, Clytaemnestra's death forms the climax of the play.

[1] Orestes looks for glory from the act, id. 60. Electra, persuading Chrysothemis to help in the vengeance, describes the universal honour it will bring them (970—80: cf. 1320—2): and Chrysothemis does not deny that this will be the result, but only says that she does not want glory at the price of death (1005—6). The chorus confirms Electra's view (1081—9).

of which necessitates crime and entails retribution[1], the presence of an ancestral curse[2] which makes it possible for such a dilemma to arise, the god's decision in the choice of evils and the final justification of that decision.

But with this correspondence in outline all resemblance ceases: in the spirit and intention of their treatment they have nothing in common. Aeschylus transports the audience into the region of myth, for the time being they live in a world where other forces act and other laws hold good: Euripides, so far as convention allows, would transplant the myth into the market-place of contemporary Athens. His object was to get his audience to regard the story from the standpoint of the present, to judge the case of Orestes as they would judge a case of matricide occurring within their own experience.

but differs in spirit.

For this purpose the mythical setting which was forced upon him is arranged to resemble as closely as possible the surroundings of everyday life: hence the realism of the earlier scenes, the sick man's couch, the details of nursing, the minutiae of the toilet (see esp. 218—36): then, too, the public institutions of modern Athens are presupposed as existing in mythical Argos, law courts and a statutory procedure for cases of murder are taken for granted, the assembly meets as at Athens and can, as there on special occasions, turn itself into a gigantic jury: the democracy has its *προστάτης* and both *δῆμος* and *προστάτης* show the same characteristics as at Athens[3]. The heaven-born king is superseded by the

Realism in the setting of the play.

[1] See 546—7 *ἀνόσιός εἰμι, μητέρα κτανών, | ὅσιος δέ γ' ἕτερον ὄνομα, τιμωρῶν πατρί*, 563 *ἀνόσια μὲν δρῶν ἀλλὰ τιμωρῶν πατρί*, 551—6, 581—4, 194 *δίκᾳ μέν, καλῶς δ' οὔ*, 819 *τὸ καλὸν οὐ καλόν*.

[2] See 807—18, 984—1112, 1547—9; cf. Aesch. Cho. 1065—76 *τρίτος αὖ χειμὼν πνεύσας γονίας ἐτελέσθη...ποῖ καταλήξει μετακοιμισθὲν μένος ἄτης*; id. 805 *γέρων φόνος μηκέτ' ἐν δόμοις τέκοι*.

[3] See 48—50, 440, 756, and the description of the trial in the assembly, 866—945; for the demagogue, 772, 902—13: for the supremacy and character of the demos, 696—703, 714—16, 1530.

rule of the demagogue: the heroic Trojans of Homer have degenerated into modern Asiatics, the familiar slaves of Athenian households[1].

Realism in the moral atmosphere.

General feeling with regard to the matricide.

In an atmosphere comparatively so familiar, the audience are the more readily disposed to think and feel as in ordinary life and to find no incongruity if the mythical characters before them are animated by the same thoughts and the same sentiments. The attitude of the whole state towards the matricide, the feeling of the murderers themselves with regard to their own act, are precisely what would be expected if in modern Athens two children were induced by an oracle to take the law into their own hands and put their mother to death. In Sophocles all men will honour Orestes, in Aeschylus he is welcomed as a deliverer[2], in Euripides the whole state rises up in horror against him; in Aeschylus his act restores the ancient dynasty to a rejoicing people, in Euripides it unites the city in loyalty to the dead usurper[3]: in Aeschylus although Orestes flies for his first purification to Apollo many others aid in freeing him from guilt and he associates with thousands in harmless intercourse[4]: in Euripides all doors are shut against him, all speech is denied him, none will perform the purifying rites for him[5]: the full rigour of Athenian law, which refused to the parricide

[1] In reference to the Trojan captives Pylades says (1115), *οὐδὲν τὸ δοῦλον πρὸς τὸ μὴ δοῦλον γένος*: in Euripides' time a large proportion of Athenian slaves came from Phrygia and *Φρύξ* was a common name for a slave.

[2] See Aesch. Cho. 1046 *ἠλευθέρωσας πᾶσαν Ἀργείων πόλιν, | δυοῖν δρακόντοιν εὐπετῶς τεμὼν κάρα.* Cf. id. 973 and the refrain *πάρα τὸ φῶς ἰδεῖν* (id. 961, 972).

[3] See 436; Orestes says, referring to Aegisthus' friends, *οὗτοί μ' ὑβρίζουσ', ὧν πόλις τὰ νῦν κλύει*: cf. 889, 895—7.

[4] See Aesch. Eum. 237—9 *ἀλλ' ἀμβλὺν ἤδη προστετριμμένον τε πρὸς | ἄλλοισιν οἴκοις καὶ πορεύμασιν βροτῶν*, id. 282—5 *ὅσοις προσῆλθον ἀβλαβεῖ ξυνουσίᾳ.*

[5] See 46—8, 427—8, 429—30.

alone among murderers the right of escaping death by flight, is exercised against him and he may not even leave the land[1]. Although the forms of law are kept and he is allowed a judicial trial, yet the popular feeling is so strong that it is doubtful whether he dare appear to plead in person, an adverse verdict is all along regarded as certain[2], and the only mitigation that he can wring from his judges is the permission to die by his own hand (946—9).

Such is the attitude of the city in general: and so far as he can do it without openly breaking with the myth, Euripides represents this as the natural attitude which men would spontaneously adopt: Strophius the Phocian at once banished his own son for complicity in the crime: Menelaus instinctively qualifies the act as impious and finds nothing unnatural in Orestes' sufferings: Talthybius and Diomede dare not approve such a form of avenging their old leader: the motives of Talthybius are indeed called in question, but even Diomede, against whom no charge of falseness can be brought, can go no farther in loyalty to Agamemnon than proposing the minor penalty of exile for his children[3].

Of course Orestes must have some partisans: that was demanded by the myth: but their number and importance are reduced to a minimum. Even the chorus only once ventures to

[1] See 443—6 *πάντων πρὸς ἀστῶν, ὡς θάνω*, 759—62.

[2] For the fear of lynch law, see 775—6. Orestes assumes that the verdict will be hostile, 438, 440—2, 446, and Pylades drew the same conclusion as he came through the city (731): only when bracing himself to the effort of appearing in public does Orestes flatter himself with a suggestion of hope (784—5).

[3] For Pylades' banishment, see 765—7. For Menelaus, see 374, 413, 417. For Talthybius, 888—97. For Diomede, 898—900. It is a significant fact, illustrative of Euripides' treatment of the myth, that Talthybius, whom he represents as leading the attack against Orestes, was not only regarded by a general tradition as having rescued him at the time of his father's murder, but was in all probability represented by Stesichorus as actually helping him in the murder of Aegisthus and Clytaemnestra. See Jebb, Soph. El. pp. xvii, xxi.

suggest approval of the act and then they are at once corrected by Electra herself[1]: in the other three passages in which they allude to it, they refer the crime in two cases to Phoebus' oracle, in the other to Orestes' own insanity[2]. The only other characters who show any sympathy for the matricides, besides their accomplice Pylades, are the morally worthless Helen, who condemns the act but throws the blame on the god, and the old retainer who reports the debate in the assembly: in this speech the official attitude is maintained: the virtuous at any rate support Orestes, his enemies are either wicked or misguided. But the partisan character of the report is made clear by its exclusion of Diomede from the ranks of the virtuous and its attempt to attribute the result to the evil sophistries of a plausible demagogue in face of our previous knowledge that the city needed no persuasion to pass a verdict of condemnation[3].

The feeling of the matricides themselves.

The matricides themselves in their hearts join in the general condemnation: they have, indeed, an excuse in the oracle of Phoebus: but they themselves have got to doubt the righteousness of the command and the sincerity of the god who gave it: the excuse may be used in private argument and as a salve to their own consciences: but their belief in its validity is so slight that it is not even suggested in their defence at the public trial. The Aeschylean Orestes foresees his own trial and the vengeance of the Erinyes, but still goes unshrinking to his task with perfect confidence that the command was just and that the god will

[1] Electra says, "Phoebus destroyed us when he commanded the matricide," to which the chorus remark *δίκᾳ μέν* and Electra replies *καλῶς δ' οὔ* (191—4).

[2] See 160 *μέλεος ἐχθίστων θεόθεν ἐργμάτων*, 328—30: 819—43, the noble deed is ignoble and only explicable on the ground of insanity: see n. ad 824 f.

[3] For Helen's attitude, see 75—6 *ἐς Φοῖβον ἀναφέρουσα τὴν ἁμαρτίαν*, 119—121 *τοῖν τ' ἀθλίοιν τοῖνδ', οὓς ἀπώλεσεν θεός*. For the messenger, 868—70. For Orestes' supporters, 917—30 (a virtuous yeoman proposes to crown the matricide, *καὶ τοῖς γε χρηστοῖς εὖ λέγειν ἐφαίνετο*), 950—1. For the character of his accusers, 895—7, 903—6, 944—5.

save him[1]; when the act is done and the Furies are at hand he flies to Phoebus[2] and after long persecution by sea and land he can still say that so far he finds no fault with his fate[3]. The Orestes of Euripides does indeed appeal to Phoebus when the madness is upon him, and when pressed in argument refers the blame to the god[4]: but when alone with Electra after his fit is over he expresses his inner conviction (285—93): Phoebus, he says, has incited him to an impious deed and has then deserted him: Agamemnon himself would have implored him to spare his mother: since her murder would not restore the dead to life but only bring evil on the living[5]. He confesses to Menelaus that it is from his evil conscience and remorse that he suffers most: the Furies, terrible as they are, are a secondary affliction[6]: and he speaks truth when he tells Phoebus[7] in the end how he feared

[1] See Aesch. Cho. 987—9, 912, 924, 899—903.

[2] See id. 1034—9, 1057—60.

[3] Aesch. Eum. 596 καὶ δεῦρό γ' ἀεὶ τὴν τύχην οὐ μέμφομαι.

[4] See 260, 268—70, 276, 413—16, 591—6.

[5] **Orestes'** feeling towards his crime varies between absolute condemnation in his calmest moments (as in 285—93) and justification when reduced to extremity (as in 782, when nerving himself for the forlorn hope of appearing in person at the trial; 1229, when the sentence is passed and the murderers are appealing to Agamemnon for help in their desperate effort to escape death by fresh crimes; 1587—1617, in the dialogue with Menelaus from the house-top when death in the flames seems inevitable: by this time the matricides are transformed from the remorseful victims of a god's misguidance into cold-blooded murderers and Orestes owns to an eternal passion for the slaughter of wicked women, see 1590). **Electra**, though joining in the invocation to Agamemnon (1323 ff.), never attempts justification, but habitually expresses her horror of the deed and the god who commanded it (28—30, 161—5, 191—3) and on one occasion corrects the chorus for approving of it (194).

[6] See 395—400: λύπη μάλιστά γ' ἡ διαφθείρουσά με.

[7] Orestes defends himself in argument by appealing to the oracle, but, except when insane, shows little or no belief in the god's will or power to help: only twice does he express any such hope, once in a dialogue with Menelaus (414), once in argument with Tyndarus (597—

that he had obeyed a devil's promptings in mistake for a god's (1666—9).

The case judged from the standpoint of Athenian Law.

Since, then, the matricide is represented as meeting with execration as universal as consistency with the myth will allow, and since the chorus of condemnation is echoed in the hearts of the murderers themselves, the moral atmosphere more even than the anachronistic setting of the play suggests contemporary Athens: and having thus prepared the minds of the audience to judge by their ordinary standards Euripides calls upon the law of Athens to give judgment on the case. In the light of that judgment the immorality of the myth will be clear to all who can see, and the poet's object will be realised: but, since

9): but in the former passage he admits that the god with divine negligence is slow to act (420) and he does not attempt to defend the oracle against Menelaus' charge of wickedness and injustice (418—19): and in the other passage the hope is put in the form of the question, "is not the god sufficient to rescue me?"—a question to which he elsewhere gives or assumes a negative answer. With this qualified exception, the possibility of divine help is ignored throughout the play: from the first the matricides' trust centres in Menelaus alone (52—3, 67—70, 243—4, 448), and when he fails them all is given up for lost (722—3, 734 and 736, 755). When, at Pylades' suggestion, Orestes decides to face the assembly, he appeals to his father for help (796—7) but makes no prayer to Phoebus. After the verdict, when death seems certain, he determines to flatter himself with the baseless but pleasant dream that he may yet be saved: then, if ever, his faith in the god's help should have spoken: but it is silent: he makes no allusion to the one prospect that might have given some basis to the illusion he wishes to entertain, and he looks for the realisation of his dream, not to the god, but to some unforeseen freak of fortune (1172—6). Finally, on preparing for their last desperate effort, the matricides do indeed invoke Agamemnon's help, but breathe no word of Phoebus. Indeed they feel themselves accursed of the gods (268, 974), and in Orestes' eyes escape, since it would require a god's help, appears for that very reason to be impossible (see 1179—80 and n. ad loc.). The conscience of Pylades, on the other hand, stained as it was with a less unnatural crime, shows more robustness, and he even dares to invoke the help of Zeus (1242).

ostensibly the myth is to be justified, the hostile point of view must be put in the mouth of one who in appearance is discredited by the upshot of the play: the person selected is Tyndarus the Spartan: his view is that of an Athenian born and bred under the code of Draco: Orestes, he says, should have had recourse to the law and should have prosecuted his mother in a court of justice: she deserved death, certainly, but it was not for him to take the law into his own hands and kill her: thereby he has simply crowned her crime by an even greater crime of his own. If the custom of exacting blood for blood is permitted, where will it stop? Each act of vengeance will be in its turn a crime calling for revenge and there will be no end to the series of murders[1]. Our ancestors did well when they excluded the murderer from all intercourse with his fellow-citizens, but forbade his murder.

This is the Attic law under which the murderer could avoid the punishment of death by going into exile and while in exile could not be killed[2]: the "ancestors" are the early Athenians who transformed the primitive custom of revenge sanctioned by the national myths into the legal procedure which Draco codified[3]. Viewed from this higher standpoint of human law the god's command is seen at once to be immoral: the arguments of Tyndarus are unanswered as they were unanswerable for an Athenian audience: Orestes in reply (544—604) says that in the conflict of claims he chose the father's side, that his mother's guilt was aggravated by adultery, that her death was a beneficial warning to Greek women, who, if there were no punishment, would think nothing of

[1] Cf. 507—11, especially *πέρας δὴ ποῖ κακῶν προβήσεται*; with Dem. XXIII. § 39, esp. *ἵνα—μηδ' ἀπέραντοι τῶν ἀδικημάτων αἱ τιμωρίαι γίγνωνται.*

[2] Cf. 515 *φυγαῖσι δ' ὁσιοῦν, ἀνταποκτείνειν δὲ μή*; with Dem. id. § 38 *εἴργειν μὲν τῆς τοῦ παθόντος πατρίδος δίκαιον εἶναι, κτείνειν δὲ οὐχ ὅσιον ἁπανταχοῦ.*

[3] Similarly in Dem. id. § 70 the orator seeks to win increased reverence for the laws, which he knows (§ 51) to be Draco's, by assigning their origin to as remote a past as possible.

murdering their husbands, and finally that the god commanded the act. Of these four arguments, the first three might be admitted by Tyndarus himself: indeed he expressly says that his daughter deserved the penalty of death (538): but they evade his point that the penalty should have been sued for in due legal form: the reference to the god, Orestes' final argument, brings out the difference of standpoint: Orestes takes his stand on the religion of revenge and Tyndarus on the law: the god orders the son to kill the mother with his own hand, the law bids him submit his individual will to the higher authority of the state; and the audience of law-abiding Athenians are asked to judge between the two positions[1].

In appearance, of course, the decision must go in favour of the god: the poet must preserve the semblance of sympathy with the myth: Phoebus must justify himself and his believers by setting all things right in the end.

But though Tyndarus is ignored[2], his arguments, once stated, cannot be forgotten, while the justification of the god consists in a display not of superior morality but only of superior force: and when the play was over a thoughtful spectator might well have asked himself whether, after all, the law was not higher than the religion and whether even a god's might was necessarily identical with right.

To suggest these questions was perhaps Euripides' main object: but in thus combining the two rôles of hostile critic and sympathetic exponent of the myth, he has marred the play as a

[1] The spirit of Tyndarus' contention is precisely that of their own law as given by Dem. id. § 69 *ἂν δὲ δόξῃ τὰ δίκαια ἐγκαλεῖν καὶ ἕλῃ τὸν δεδρακότα τοῦ φόνου, οὐδ' οὕτω κύριος γίγνεται τοῦ ἁλόντος, ἀλλ' ἐκείνου μὲν οἱ νόμοι κύριοι κολάσαι καὶ οἷς προστέτακται, τῷ δὲ ἐπιδεῖν διδόντα δίκην ἔξεστιν, ἣν ἔταξεν ὁ νόμος, τὸν ἁλόντα, πέρα δ' οὐδὲν τούτου.*

[2] In the earlier part of the play Tyndarus speaks with authority on behalf of the whole Spartan state and forbids Menelaus to set foot on Spartan soil if he helps Orestes (537, 626). In Apollo's reconciliation no mention is made of Tyndarus and Menelaus is ordered to go and rule over Sparta (1661).

work of art and has prevented it from becoming a coherent whole.

The fault lies partly in his own temperament, which led him to sacrifice art to ethics, partly in circumstances, which forced him to work in an uncongenial medium and forbade him to express openly the doctrines that he wished to advocate.

§ 5. THE BEARING OF THE PLAY ON CONTEMPORARY EVENTS.

That the Greek Tragedians and especially Euripides employed their plays for the purpose of expressing their own opinions on political and other matters is a fact which seems probable *a priori*, is habitually taken for granted by the ancients and is abundantly attested by an examination of the plays themselves.

In order to determine the bearing of this play on contemporary questions and events we must first consider the state of affairs in Athens at the time of its production. The date is fixed by the scholiast[1] on line 371 as falling in the archonship of Diocles (Ol. 92, 4): that is to say the play was produced early in 408.

State of Athens at the time of the play's production.

At that time Athens seemed to be in a fair way both to recover from her internal troubles and to turn the tide of success once more against the Spartans. The oligarchy of the 400 had been overthrown and the democracy restored; the fleet at Samos was reconciled to the city: Alcibiades, the prime cause of her disasters, was once more serving his native land with brilliant success and indeed was on the point of returning[2] in person to Athens: two naval victories at Cynossema had been followed early in 410 by the complete destruction of the Spartan fleet at Cyzicus: Athens

[1] His words are: πρὸ γὰρ Διοκλέους, ἐφ' οὗ τὸν Ὀρέστην ἐδίδαξε, Λακεδαιμονίων πρεσβευσαμένων περὶ εἰρήνης ἀπιστήσαντες Ἀθηναῖοι οὐ προσήκαντο, ἐπὶ ἄρχοντος Θεοπόμπου· οὕτως ἱστορεῖ Φιλόχορος.

[2] He arrived in June, 408. Plut. Alc. ch. 34. Xen. Hell. I. 4. 12.

was once more supreme at sea and Sparta[1] made overtures for peace: these overtures were rejected through the influence of Cleophon, the leading demagogue of the day, and the war was carried on with continued vigour: Chalcedon and Byzantium were captured in 409 and most of the towns on the Hellespont were reduced shortly afterwards, while Thasos and the Thracian towns were being again brought over to the Athenian alliance.

At the same time, this outburst of energy could not be permanent: Athens was thoroughly exhausted by her previous disasters in the war and by her domestic feuds, which had revealed the existence of a party ready to betray their city to the enemy rather than submit to their political opponents (Thuc. VIII. 90—92): while Persian help was being given to Sparta no longer by the treacherous Tissaphernes but by the vigorous and straightforward Pharnabazus, and Cyrus himself was on his way to the coast with extraordinary powers and explicit orders to support Sparta (Xen. Hell. I. 4 and 5).

So that there were at this time two questions to be decided: first, the more immediately pressing question of peace or war; secondly, the still graver though less instant question as to the advisability of maintaining the old unlimited democracy.

Two leading questions; peace or war? reform or maintain the constitution?

As to the first problem: those who advocated the continuance of the war could urge that no peace would be permanent which did not leave one side or the other with an undisputed victory: the Peloponnesian war was a life and death struggle and no arrangement which left the two combatants on a comparatively equal footing could be anything more than a temporary cessation of hostilities: to whose advantage then was it that hostilities should cease for a while at the present crisis? Was it to the advantage of the Athenians in the flood tide of victory or to the advantage of the Spartans whose good fortune seemed at its ebb? Obviously the latter would gain by the truce. Therefore the Athenians must pursue their success to a decisive issue.

[1] Diod. VIII. 52—3. Aesch. F. L. § 76. Cf. the schol. on vv. 371, 903.

On the other side it would be alleged that the present good fortune could not last: men and money were wanting for a protracted struggle: the only hope of obtaining the means for victory rested with Persia, and Persia, it was now clear, would help Sparta rather than Athens. Before that help arrives and renders the defeat of Athens inevitable, the Spartan overtures should be accepted and peace concluded.

This is the burning question of the hour. But the problem of internal policy, though apparently settled, was still in the background and might demand reconsideration at any moment. Only three years previously the democracy at Athens had voluntarily abdicated, being induced to do so partly through terror at the calamities of war and principally through representations that this was the only way to gain the support of Alcibiades and Persia and thereby avoid absolute destruction. But the fleet had refused to countenance the revolution and had been joined by Alcibiades: the 400 quarrelled among themselves: and within eight months the oligarchy was replaced by a limited form of democracy, of which Thucydides remarks that it was the first good government that Athens had ever had in his lifetime (Thuc. VIII. 97). Soon afterwards the old complete democracy was restored, probably in less than a year (see Andoc. de Myst. §§ 95—99).

But although the decision had gone in favour of democracy, the events of the last few years could not be forgotten: the very fact that the constitution had been put on its trial, and had actually, though only for a short time, suffered under an adverse verdict, showed the strength of the anti-democratic elements and must have made men feel that the question of a change of government was still in the air and might again be made acute by any mistake or misfortune on the part of the democracy.

Bearing of the play on the question of peace or war.

That these political questions were in the poet's mind and that he wished in this play to convey his own view to the people is, I think, unmistakable. The closing words of Apollo, *ἴτε νυν καθ' ὁδὸν, τὴν καλλίστην | θεὸν Εἰρήνην τιμῶντες*, must have been interpreted by the audience as an exhortation to make peace: while the futility of

war in general is suggested by the picture which the play presents of the wretchedness even of the conquerors: Agamemnon is murdered and his dynasty is in danger of being completely overthrown: Menelaus reaches Greece after so many years of war and wandering only to find his brother murdered by his wife, his sister-in-law murdered by his son, and his nephew and niece on trial for matricide, while he himself has to bring Helen, the prize of all his labours, into his native land not in triumph but in stealth by night.

Bearing of the play on the constitutional question.

On the other question, of the worth of democracy as a form of government, the play has a more direct bearing. The dangers of democracy are insisted on and illustrated by a vivid description of a debate in the assembly; this description is a realistic picture of contemporary Athens inserted boldly in a frame of myth. Judging from the criticisms of democracy here and elsewhere in the play we should infer that Euripides was in favour of retaining the constitution though fully aware of its dangers: the headstrong passions of the multitude are recognised and Menelaus knows that it is like wax in the hands of one who can take advantage of its emotional nature (ll. 696—701). The great danger lies in its susceptibility to good oratory, which is not necessarily identical with good sense (907—8); if, as Orestes says, the leader is bad it is terrible (772): but, as Pylades replies, in a line which must have been applauded by the democrats, when the leader is good, the people's decision is always good (773). It is one's duty then to choose the right leader, judging not by the brilliance of his oratory but by the soundness of his advice: for the responsibility rests with those who judge the speeches as much as with those who make them (909—13).

That is the lesson of the play on this subject: giving way to the emotions, choosing a leader for his style and not for his sense, haunting the city and market-place and not working with one's own hands—these are the dangers of the Athenian democracy (cf. 919—20).

In the description of the blatant demagogue (902—6) the

scholiast sees a distinct personal allusion to Cleophon, the *προστάτης* at that time. Doubtless, since Cleophon had been mainly instrumental in getting the Spartan overtures rejected, Euripides, if he was in favour of peace, would find in this an additional reason for warning the people against the dangers of a bad choice of leader. But it seems improbable that this passage is meant to be anything more than a description of the typical evil demagogue.

Athenian feeling towards Persia illustrated by satire of the Phrygian.

As a minor point in which the play seems to reflect contemporary events, it should be noted that the Trojans in the person of the Phrygian are identified in character and habits with the effeminate Asiatics of Euripides' own time: and in holding up the Phrygian to ridicule the dramatist is really satirizing the Persians. There were at this time, as we have seen, particular reasons for the hostility of Athens to Persia: for it had at last become clear that even Alcibiades could not secure the support of Persia for Athens: whereas Pharnabazus was actively helping Sparta, and Cyrus was on his way from Susa with the express object of pursuing a philo-Spartan policy. Hence would arise an outburst of anti-Persian feeling which found an echo in the satire of this play.

ΥΠΟΘΕΣΕΙΣ.

I. Ὑπόθεσις Ὀρέστου.

Ὀρέστης τὸν φόνον τοῦ πατρὸς μεταπορευόμενος ἀνεῖλεν Αἴγισθον καὶ Κλυταιμνήστραν· μητροκτονῆσαι δὲ τολμήσας, παραχρῆμα τὴν δίκην ἔδωκεν ἐμμανὴς γενόμενος. Τυνδάρεω δέ, τοῦ πατρὸς τῆς ἀνῃρημένης, κατηγορήσαντος κατ᾽ αὐτοῦ ἔμελλον κοινὴν Ἀργεῖοι ψῆφον ἐκφέρεσθαι περὶ τοῦ τί δεῖ παθεῖν τὸν ἀσεβήσαντα· κατὰ τύχην δὲ Μενέλαος ἐκ τῆς πλάνης ὑποστρέψας νυκτὸς μὲν Ἑλένην εἰσαπέστειλε, μεθ᾽ ἡμέραν δὲ αὐτὸς ἦλθε. καὶ παρακαλούμενος ὑπ᾽ Ὀρέστου βοηθῆσαι αὐτῷ, ἀντιλέγοντα Τυνδάρεων μᾶλλον ηὐλαβήθη. λεχθέντων δὲ λόγων ἐν τοῖς ὄχλοις, ἐπηνέχθη τὸ πλῆθος ἀποκτείνειν Ὀρέστην....ἐπαγγειλάμενος αὐτὸν ἐκ τοῦ βίου προΐεσθαι. συνὼν δὲ τούτοις ὁ Πυλάδης, ὁ φίλος αὐτοῦ, συνεβούλευσε πρῶτον Μενελάου τιμωρίαν λαβεῖν Ἑλένην ἀποκτείναντας. αὐτοὶ μὲν οὖν ἐπὶ τούτοις ἐλθόντες διεψεύσθησαν τῆς ἐλπίδος, θεῶν τὴν Ἑλένην ἁρπασάντων· Ἠλέκτρα δὲ Ἑρμιόνην ἐπιφανεῖσαν ἔδωκεν εἰς χεῖρας αὐτοῖς· οἱ δὲ ταύτην φονεύειν ἔμελλον. ἐπιφανεὶς δὲ Μενέλαος καὶ βλέπων ἑαυτὸν ἅμα γυναικὸς καὶ τέκνου στερούμενον ὑπ᾽ αὐτῶν, ἐπεβάλετο τὰ βασίλεια πορθεῖν· οἱ δὲ φθάσαντες ὑφάψειν ἠπείλησαν. ἐπιφανεὶς δὲ Ἀπόλλων Ἑλένην μὲν ἔφησεν εἰς θεοὺς διακομίζειν, Ὀρέστῃ δὲ Ἑρμιόνην ἐπέταξε λαβεῖν, Πυλάδῃ δὲ Ἠλέκτραν συνοικίσαι, καθαρθέντι δὲ τοῦ φόνου Ἄργους ἄρχειν.

II. Ἀριστοφάνους γραμματικοῦ ὑπόθεσις.

Ὀρέστης διὰ τὴν τῆς μητρὸς σφαγήν, ἅμα καὶ ὑπὸ τῶν Ἐρινύων δειματούμενος καὶ ὑπὸ τῶν Ἀργείων κατακριθεὶς θανάτῳ, μέλλων φονεύειν Ἑλένην καὶ Ἑρμιόνην ἀνθ' ὧν Μενέλαος παρὼν οὐκ ἐβοήθησε διεκωλύθη ὑπὸ Ἀπόλλωνος. παρ' οὐδενὶ κεῖται ἡ μυθοποιία.

Ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Ἄργει· ὁ δὲ χορὸς συνέστηκεν ἐκ γυναικῶν Ἀργείων, ἡλικιωτίδων Ἠλέκτρας, αἳ καὶ παραγίνονται ὑπὲρ τῆς τοῦ Ὀρέστου πυνθανόμεναι συμφορᾶς. προλογίζει δὲ Ἠλέκτρα. τὸ δὲ δρᾶμα κωμικωτέραν ἔχει τὴν καταστροφήν.

Ἡ δὲ διασκευὴ τοῦ δράματός ἐστι τοιαύτη· πρὸς τὰ τοῦ Ἀγαμέμνονος βασίλεια ὑπόκειται Ὀρέστης κάμνων καὶ κείμενος ὑπὸ μανίας ἐπὶ κλινιδίου, ᾧ προσκαθέζεται πρὸς τοῖς ποσὶν Ἠλέκτρα. διαπορεῖται δὲ τί δήποτε οὐ πρὸς τῇ κεφαλῇ καθέζεται· οὕτω γὰρ μᾶλλον [ἂν] ἐδόκει τὸν ἀδελφὸν τημελεῖν, πλησιαίτερον οὕτω προσκαθεζομένη. ἔοικεν οὖν διὰ τὸν χορὸν ὁ ποιητὴς διασκευάσαι· διηγέρθη γὰρ ἂν ὁ Ὀρέστης, ἄρτι καὶ μόγις καταδραθείς, πλησιαίτερον αὐτῷ τῶν κατὰ τὸν χορὸν γυναικῶν παρισταμένων. ἔστι δὲ ὑπονοῆσαι τοῦτο ἐξ ὧν φησιν Ἠλέκτρα τῷ χορῷ· 'σῖγα σῖγα, λεπτὸν ἴχνος ἀρβύλης'. πιθανὸν οὖν ταύτην εἶναι τὴν πρόφασιν τῆς τοιαύτης διαθέσεως.

Τὸ δρᾶμα τῶν ἐπὶ σκηνῆς εὐδοκιμούντων, χείριστον δὲ τοῖς ἤθεσι· πλὴν γὰρ Πυλάδου πάντες φαῦλοι ἦσαν.

III. Ἄλλως.

Ὅτε κατὰ τῶν Τρώων ἡ Ἑλλὰς ὥρμησεν, Ἀγαμέμνων στρατηγὸς ᾑρέθη παντὸς τοῦ στόλου, ἅτε τῶν ἄλλων προέχειν δοκῶν ἀρχῆς τε μεγέθει καὶ πλήθει νεῶν· ἑκατὸν γὰρ ναῦς εἰς τὴν τοῦ στόλου συντέλειαν εἰσέφερε. καὶ ὃς μέλλων ἀνάγεσθαι

καταλείπει τῶν οἴκοι πραγμάτων αὐτοῦ ἐπιμελητὴν καὶ προστάτην Αἴγισθον. ἐπεὶ δὲ πολὺς ἠνύετο χρόνος καὶ Ἀγαμέμνων οὐκέτ' ἐπανῄει, οἷα δὴ πολλὰ γίνεται, συνῆλθεν ἀθέσμως Αἴγισθος Κλυταιμνήστρᾳ τῇ τοῦ Ἀγαμέμνονος γυναικί. μαθόντες δὲ Κλυταιμνήστρα καὶ Αἴγισθος τήν τε Τροίαν ἁλοῦσαν καὶ Ἀγαμέμνονα μετὰ τῶν ἄλλων οἴκαδε πλέοντα, βουλεύονται τοῦτον τῆς οἰκίας ἐπειλημμένον ἀποκτενεῖν, ἵνα μὴ τούτῳ γνωσθέντος τοῦ σφῶν πονηρεύματος αὐτοὶ παραδοθεῖεν θανάτῳ· ὃ δὴ καὶ ἤνυσαν. καὶ ἐπανελθόντα τὸν Ἀγαμέμνονα ἀποκτείνουσι· χιτῶνα γὰρ μὴ διεξόδους κεφαλῆς καὶ χειρῶν ἔχοντα μετὰ τὸ λουτρὸν ἐνδιδύσκουσι καὶ ἐν τῷ πελέκει τοῦτον φονεύουσι. μεταξὺ γοῦν τοῦ Ἀγαμεμνονείου φόνου Ἠλέκτρα τὸν ἀδελφὸν Ὀρέστην, ἵνα μὴ καὶ οὗτος ἀναιρεθείη, κλέψασα καί τινι δοῦσα παιδαγωγῷ εἰς Φωκίδα παρὰ Στρόφιον πέμπει, φίλον καὶ συγγενῆ τοῦ πατρὸς αὐτῆς τυγχάνοντα. Ὀρέστης δὲ εἰς ἄνδρας ἥκων, παραλαβὼν Πυλάδην τὸν παῖδα Στροφίου, ἐφ' ᾧ μετ' αὐτοῦ Αἴγισθον καὶ Κλυταιμνήστραν τιμωρήσαιτο, καταλαμβάνει λάθρα τὸ Ἄργος. καὶ χρησμὸν παρὰ τοῦ Πυθίου δεξάμενος τοῦτο ποιεῖν, πρῶτον μὲν ἔρχεται πρὸς τὸν τοῦ πατρὸς τάφον καὶ θύει, εἶτά τι μηχανᾶται τοιόνδε· τὸν γὰρ παιδαγωγὸν, ᾧ παρὰ τῆς Ἠλέκτρας πάλαι πιστευθεὶς ἧκεν, ὡς ἔφημεν, εἰς τὴν Φωκίδα, τοῦτον προπέμπει εἰς Αἴγισθον καὶ Κλυταιμνήστραν λέγοντα ὡς Ὀρέστης ἐν Πυθικοῖς ἄθλοις ἀνηρέθη καὶ νῦν ἄνδρες τὰ τούτου ὀστᾶ ἐν κιβωτίῳ κομίζουσιν, ἵνα πατρῴων γοῦν τάφων τύχῃ. ὑπαχθέντες δὲ τῇ τοιαύτῃ ἀπάτῃ Κλυταιμνήστρα καὶ Αἴγισθος, ἵνα μὴ μακρολογῶ, ἀναιροῦνται ὑπὸ Ὀρέστου καὶ Πυλάδου, πρώτη μὲν Κλυταιμνήστρα, ὕστερος δὲ Αἴγισθος. μητροκτονήσας τοίνυν Ὀρέστης Ἐρινύσι παραχρῆμα τὴν δίκην ἔδωκε μανείς. Μενέλαος δὲ ἐκ Τροίας ἐλθὼν, ὕστερος γὰρ Ἀγαμέμνονος ἐπανῆκε, καὶ τῷ Ναυπλίῳ λιμένι προσσχὼν, νυκτὸς μὲν Ἑλένην εἰσπέμπει πρὸς Μυκήνας, μεθ' ἡμέραν δὲ αὐτὸς εἰσῄει, καὶ τὸν Ὀρέστην μεμηνότα εὑρὼν, παρακαλεῖται μὲν ὑπὸ Ὀρέστου καὶ Ἠλέκτρας

σῶσαι αὐτούς. ὁ γὰρ τῆς Κλυταιμνήστρας πατὴρ Τυνδάρεως πάντας Ἀργείους κατ᾽ αὐτῶν ἐκίνησεν, ἵνα τούτους ὡς μητροκτόνους ἀνέλοιεν. ὡς δὲ τὸν Τυνδάρεω ἀντιλέγοντα εὗρε, καὶ ἅμα καὶ αὐτὸς ὑπολογιζόμενος ὡς εἰ Ὀρέστης ἀναιρεθείη, βασιλεὺς αὐτὸς ἔσται τοῦ Ἄργους, οὐκ ἤθελεν Ὀρέστῃ τε καὶ τῇ ἀδελφῇ συμμαχεῖν, ἀλλὰ τὸ τῶν Ἀργείων πλῆθος ἔλεγεν εὐλαβεῖσθαι. πρῶτον μὲν οὖν Ὀρέστης καὶ Τυνδάρεως διελέχθησαν πρὸς ἀλλήλους, ὁ μὲν ὡς οὐ δικαίως ἀνείλετο Κλυταιμνήστραν δεικνὺς, Ὀρέστης δὲ ὡς καὶ μάλα δικαίως, εἰ καὶ μυριάκις αὐτὴν ἔδει τεθνάναι. ἔπειτα ἐκκλησίας ἐν ἀκροπόλει Μυκηνῶν γενομένης καὶ συνιόντων τῶν προὐχόντων ἐν Ἄργει, Ὀρέστης ὑπὸ Πυλάδου φοράδην ἐκεῖσε κομίζεται. λόγων δὲ πολλῶν γινομένων, καὶ τῶν μὲν βοηθούντων Ὀρέστῃ, τῶν δὲ ἐναντιουμένων, τέλος ἐνίκησαν οἱ κακοί. καὶ κατακρίνεται Ὀρέστης αὐτός τε καὶ ἡ ἀδελφὴ λίθοις βληθέντες ἀποθανεῖν. Ὀρέστης δὲ ἐπηγγείλατο πρὸς τὸ πλῆθος αὐτοχειρίᾳ ἑαυτὸν καὶ τὴν ἀδελφὴν ἀποσφάξαι. καὶ ὁ φίλος Πυλάδης καὶ παρὰ τὴν συμφορὰν φίλος ἔμεινε καὶ κοινωνεῖν αὐτῷ τῆς τελευτῆς ἠξίωσε προθυμότατα. ἐπεὶ δὲ σφίσι τοῦτο παθεῖν προὔκειτο, συμβουλεύει Πυλάδης, Μενέλεω πρῶτον τιμωρίαν λαβεῖν, λέγων ὡς οὐ δεῖ τοῦτον τρυφᾶν ἡμῶν ἀπιόντων. ὅθεν εἰσελθόντες εἴσω τῶν βασιλείων Ἑλένης δῆθεν δεησόμενοι, ἵνα μὴ περιίδῃ σφᾶς ὀλλυμένους, ἀλλὰ χεῖρα ὀρέξῃ καὶ Μενέλεων καὶ ἄκοντα πρὸς σωτηρίαν κινήσῃ, ἐπεὶ ταύτην φονεύειν ἔμελλον, ταύτης μὲν ἥμαρτον, ὑπὸ Ἀπόλλωνος ἁρπασθείσης κελεύσει Διὸς, Ἑρμιόνην δὲ συλλαμβάνουσιν ἐκ τοῦ τῆς Κλυταιμνήστρας τάφου ἐπανήκουσαν· πρώην γὰρ αὐτὴν Ἑλένη πεπόμφει, τῇ ἀδελφῇ θύσουσαν. λαβόντες δὲ Ἑρμιόνην καὶ ἔνδοθεν τὰς τῶν βασιλείων ἀσφαλίσαντες πύλας, ἀνῆλθον ἐν μετεώρῳ τῶν βασιλείων ἔχοντές τε τὴν Ἑρμιόνην καὶ ξίφος πρὸς τῇ δέρῃ αὐτῆς, καὶ μέλλοντες μετὰ τὴν ταύτης διαχείρισιν, ἂν μὴ σφᾶς Μενέλεως σώσῃ, καὶ τοὺς δόμους ὑφάψειν πυρί. Μενέλεως μὲν ὑπὸ τούτων Ἑλένην τεθνάναι μαθὼν, ἵνα κἂν σώσῃ τὴν παῖδα

ἐλθὼν, ἤρξατο πορθεῖν τὰ βασίλεια, ἐπιφανεὶς δὲ Ἀπόλλων διήλλαξε τούτους, Ἑλένην μὲν εἰς οὐρανοὺς φήσας διακομίσαι, Μενέλεων δὲ ἑτέραν λαβεῖν κελεύσας γυναῖκα, Ὀρέστῃ δὲ Ἑρμιόνην συνάψαι μετὰ τὴν τοῦ φόνου κάθαρσιν· ἧς Ἀθήνησιν ἔτυχε, μετὰ Ἐρινύων εἰς Ἄρειον πάγον κριθεὶς, ὅτε καὶ καταδικασθῆναι μέλλοντα ὑπὸ πάντων θεῶν Ἀθηνᾶ ψῆφον βαλοῦσα νικῆσαι τοῦτον ἐποίησε. καὶ οὕτως Ὀρέστης ὕστερον Ἑρμιόνην γυναῖκα λαμβάνει κατὰ τὸ τοῦ Ἀπόλλωνος θέσπισμα, καὶ Ἄργους κρατεῖ, Πυλάδῃ δὲ Ἠλέκτραν δίδωσι, τὴν καὶ πρότερον ὑπ' αὐτοῦ κατεγγυηθεῖσαν τούτῳ. ἰστέον δὲ ὅτι πᾶσα τραγῳδία σύμφωνον ἔχει καὶ τὸ τέλος· ἐκ λύπης γὰρ ἄρχεται καὶ εἰς λύπην τελευτᾷ· τὸ παρὸν δὲ δρᾶμά ἐστιν ἐκ τραγικοῦ κωμικόν· λήγει γὰρ εἰς τὰς παρ' Ἀπόλλωνος διαλλαγὰς ἐκ συμφορῶν εἰς εὐθυμίαν κατηντηκός· ἡ δὲ κωμῳδία γέλωσι καὶ εὐφροσύναις ἐνύφανται.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΗΛΕΚΤΡΑ.
ΕΛΕΝΗ.
ΕΡΜΙΟΝΗ.
ΧΟΡΟΣ.
ΟΡΕΣΤΗΣ.
ΜΕΝΕΛΑΟΣ.
ΤΥΝΔΑΡΕΩΣ.
ΠΥΛΑΔΗΣ.
ΑΓΓΕΛΟΣ.
ΦΡΥΞ.
ΑΠΟΛΛΩΝ.

ΟΡΕΣΤΗΣ.

ΗΛΕΚΤΡΑ.

Οὐκ ἔστιν οὐδὲν δεινὸν ὧδ' εἰπεῖν ἔπος,
οὐδὲ πάθος, οὐδὲ συμφορὰ θεήλατος,
ἧς οὐκ ἂν ἄραιτ' ἄχθος ἀνθρώπου φύσις.
ὁ γὰρ μακάριος, κοὐκ ὀνειδίζω τύχας,
Διὸς πεφυκὼς, ὡς λέγουσι, Τάνταλος,
κορυφῆς ὑπερτέλλοντα δειμαίνων πέτρον
ἀέρι ποτᾶται, καὶ τίνει ταύτην δίκην,
ὡς μὲν λέγουσιν, ὅτι θεοῖς ἄνθρωπος ὢν
κοινῆς τραπέζης ἀξίωμ' ἔχων ἴσον,
ἀκόλαστον ἔσχε γλῶσσαν, αἰσχίστην νόσον.
οὗτος φυτεύει Πέλοπα, τοῦ δ' Ἀτρεὺς ἔφυ,
ᾧ στέμματα ξήνασ' ἐπέκλωσεν θεὰ
ἔριν, Θυέστῃ πόλεμον ὄντι συγγόνῳ
θέσθαι. τί τἄρρητ' ἀναμετρήσασθαί με δεῖ;
ἔδαισε δ' οὖν νιν τέκν' ἀποκτείνας Ἀτρεύς·
Ἀτρέως δὲ, τὰς γὰρ ἐν μέσῳ σιγῶ τύχας,
ὁ κλεινὸς, εἰ δὴ κλεινὸς, Ἀγαμέμνων ἔφυ
Μενέλεώς τε Κρήσσης μητρὸς Ἀερόπης ἄπο.
γαμεῖ δ' ὁ μὲν δὴ τὴν θεοῖς στυγουμένην
Μενέλαος Ἑλένην, ὁ δὲ Κλυταιμνήστρας λέχος

ἐπίσημον εἰς Ἕλληνας Ἀγαμέμνων ἄναξ·
ᾧ παρθένοι μὲν τρεῖς ἔφυμεν ἐκ μιᾶς,
Χρυσόθεμις Ἰφιγένειά τ᾽ Ἠλέκτρα τ᾽ ἐγὼ,
ἄρσην τ᾽ Ὀρέστης, μητρὸς ἀνοσιωτάτης,
ἣ πόσιν ἀπείρῳ περιβαλοῦσ᾽ ὑφάσματι
ἔκτεινεν· ὧν δ᾽ ἕκατι παρθένῳ λέγειν
οὐ καλόν· ἐῶ τοῦτ᾽ ἀσαφὲς ἐν κοινῷ σκοπεῖν.
Φοίβου δ᾽ ἀδικίαν μὲν τί δεῖ κατηγορεῖν;
πείθει δ᾽ Ὀρέστην μητέρ᾽, ἥ σφ᾽ ἐγείνατο,
κτεῖναι, πρὸς οὐχ ἅπαντας εὔκλειαν φέρον.
ὅμως δ᾽ ἀπέκτειν᾽, οὐκ ἀπειθήσας θεῷ·
κἀγὼ μετέσχον, οἷα δὴ γυνή, φόνου,
Πυλάδης θ᾽, ὃς ἡμῖν συγκατείργασται τάδε.
ἐντεῦθεν ἀγρίᾳ συντακεὶς νόσῳ δέμας
τλήμων Ὀρέστης ὅδε πεσὼν ἐν δεμνίοις
κεῖται· τὸ μητρὸς δ᾽ αἷμά νιν τροχηλατεῖ
μανίαισιν· ὀνομάζειν γὰρ αἰδοῦμαι θεὰς
Εὐμενίδας, αἳ τόνδ᾽ ἐξαμιλλῶνται φόβῳ.
ἕκτον δὲ δὴ τόδ᾽ ἦμαρ ἐξ ὅτου σφαγαῖς
θανοῦσα μήτηρ πυρὶ καθήγνισται δέμας,
ὧν οὔτε σῖτα διὰ δέρης ἐδέξατο,
οὐ λούτρ᾽ ἔδωκε χρωτί· χλανιδίων δ᾽ ἔσω
κρυφθεὶς, ὅταν μὲν σῶμα κουφισθῇ νόσου,
ἔμφρων δακρύει, ποτὲ δὲ δεμνίων ἄπο
πηδᾷ δρομαῖος, πῶλος ὣς ἀπὸ ζυγοῦ.
ἔδοξε δ᾽ Ἄργει τῷδε μήθ᾽ ἡμᾶς στέγαις
μὴ πυρὶ δέχεσθαι, μήτε προσφωνεῖν τινα
μητροκτονοῦντας· κυρία δ᾽ ἥδ᾽ ἡμέρα,
ἐν ᾗ διοίσει ψῆφον Ἀργείων πόλις,
εἰ χρὴ θανεῖν νὼ λευσίμῳ πετρώματι,
ἢ φάσγανον θήξαντ᾽ ἐπ᾽ αὐχένος βαλεῖν.

ἐλπίδα δὲ δή τιν' ἔχομεν ὥστε μὴ θανεῖν·
ἥκει γὰρ ἐς γῆν Μενέλεως Τροίας ἄπο,
λιμένα δὲ Ναυπλίειον ἐκπληρῶν πλάτῃ
ἀκταῖσιν ὁρμεῖ, δαρὸν ἐκ Τροίας χρόνον
ἄλαισι πλαγχθείς· τὴν δὲ δὴ πολύστονον
Ἑλένην, φυλάξας νύκτα, μή τις εἰσιδὼν
μεθ' ἡμέραν στείχουσαν, ὧν ὑπ' Ἰλίῳ
παῖδες τεθνᾶσιν, ἐς πέτρων ἔλθῃ βολὰς,
προὔπεμψεν ἐς δῶμ' ἡμέτερον· ἔστιν δ' ἔσω
κλαίουσ' ἀδελφὴν ξυμφοράς τε δωμάτων.
ἔχει δὲ δή τιν' ἀλγέων παραψυχήν·
ἣν γὰρ κατ' οἴκους ἔλιφ', ὅτ' ἐς Τροίαν ἔπλει,
παρθένον ἐμῇ τε μητρὶ παρέδωκεν τρέφειν
Μενέλαος ἀγαγὼν Ἑρμιόνην Σπάρτης ἄπο,
ταύτῃ γέγηθε κἀπιλήθεται κακῶν.
βλέπω δὲ πᾶσαν εἰς ὁδὸν, πότ' ὄψομαι
Μενέλαον ἥκονθ'· ὡς τά γ' ἄλλ' ἐπ' ἀσθενοῦς
ῥώμης ὀχούμεθ', ἤν τι μὴ κείνου πάρα
σωθῶμεν. ἄπορον χρῆμα δυστυχῶν δόμος.

ΕΛΕΝΗ.

ὦ παῖ Κλυταιμνήστρας τε κἀγαμέμνονος,
παρθένε μακρὸν δὴ μῆκος, Ἠλέκτρα, χρόνου,
πῶς, ὦ τάλαινα, σύ τε κασίγνητός τε σὸς
τλήμων Ὀρέστης μητρὸς ὅδε φονεὺς ἔφυ;
προσφθέγμασιν γὰρ οὐ μιαίνομαι σέθεν,
ἐς Φοῖβον ἀναφέρουσα τὴν ἁμαρτίαν.
καίτοι στένω γε τὸν Κλυταιμνήστρας μόρον,
ἐμῆς ἀδελφῆς, ἥν, ἐπεὶ πρὸς Ἴλιον
ἔπλευσ' ὅπως ἔπλευσα θεομανεῖ πότμῳ,
οὐκ εἶδον, ἀπολειφθεῖσα δ' αἰάζω τύχας.

ΗΛ. Ἑλένη, τί σοι λέγοιμ' ἂν ἅ γε παροῦσ' ὁρᾷς,
ἐν ξυμφοραῖσι τὸν Ἀγαμέμνονος γόνον;
ἐγὼ μὲν ἄϋπνος, πάρεδρος ἀθλίῳ νεκρῷ,
νεκρὸς γὰρ οὗτος οὕνεκα σμικρᾶς πνοῆς,
θάσσω· τὰ τούτου δ' οὐκ ὀνειδίζω κακά·
σὺ δ' ἡ μακαρία μακάριός θ' ὁ σὸς πόσις
ἥκετον ἐφ' ἡμᾶς ἀθλίως πεπραγότας.
ΕΛ. πόσον χρόνον δὲ δεμνίοις πέπτωχ' ὅδε;
ΗΛ. ἐξ οὗπερ αἷμα γενέθλιον κατήνυσεν.
ΕΛ. ὦ μέλεος, ἡ τεκοῦσά θ', ὡς διώλετο.
ΗΛ. οὕτως ἔχει τάδ', ὥστ' ἀπείρηκεν κακοῖς.
ΕΛ. πρὸς θεῶν, πίθοι' ἂν δῆτά μοί τι, παρθένε;
ΗΛ. ὡς ἄσχολός γε συγγόνου προσεδρίᾳ.
ΕΛ. βούλει τάφον μοι πρὸς κασιγνήτης μολεῖν;
ΗΛ. μητρὸς κελεύεις τῆς ἐμῆς; τίνος χάριν;
ΕΛ. κόμης ἀπαρχὰς καὶ χοὰς φέρουσ' ἐμάς.
ΗΛ. σοὶ δ' οὐχὶ θεμιτὸν πρὸς φίλων στείχειν τάφον;
ΕΛ. δεῖξαι γὰρ Ἀργείοισι σῶμ' αἰσχύνομαι.
ΗΛ. ὀψέ γε φρονεῖς εὖ, τότε λιποῦσ' αἰσχρῶς δόμους.
ΕΛ. ὀρθῶς ἔλεξας, οὐ φίλως δέ μοι λέγεις.
ΗΛ. αἰδὼς δὲ δὴ τίς σ' ἐς Μυκηναίους ἔχει;
ΕΛ. δέδοικα πατέρας τῶν ὑπ' Ἰλίῳ νεκρῶν.
ΗΛ. δεινὸν γάρ· Ἄργει τ' ἀναβοᾷ διὰ στόμα.
ΕΛ. σύ νυν χάριν μοι, τὸν φόβον λύσασα, δός.
ΗΛ. οὐκ ἂν δυναίμην μητρὸς ἐσβλέψαι τάφον.
ΕΛ. αἰσχρόν γε μέντοι προσπόλους φέρειν τάδε.
ΗΛ. τί δ' οὐχὶ θυγατρὸς Ἑρμιόνης πέμπεις δέμας;
ΕΛ. εἰς ὄχλον ἕρπειν παρθένοισιν οὐ καλόν.
ΗΛ. καὶ μὴν τίνοι γ' ἂν τῇ τεθνηκυίᾳ τροφάς.
ΕΛ. καλῶς ἔλεξας, πείθομαί τέ σοι, κόρη.
[καὶ πέμψομέν γε θυγατέρ'· εὖ γάρ τοι λέγεις.]

ὦ τέκνον, ἔξελθ', Ἑρμιόνη, δόμων πάρος,
καὶ λαβὲ χοὰς τάσδ' ἐν χεροῖν κόμας τ' ἐμάς·
ἐλθοῦσα δ' ἀμφὶ τὸν Κλυταιμνήστρας τάφον
μελίκρατ' ἄφες γάλακτος οἰνωπόν τ' ἄχνην,
καὶ στᾶσ' ἐπ' ἄκρου χώματος λέξον τάδε·
Ἑλένη σ' ἀδελφὴ ταῖσδε δωρεῖται χοαῖς,
φόβῳ προσελθεῖν μνῆμα σὸν, ταρβοῦσά τε
Ἀργεῖον ὄχλον. εὐμενῆ δ' ἄνωγέ νιν
ἐμοί τε καὶ σοὶ καὶ πόσει γνώμην ἔχειν
τοῖν τ' ἀθλίοιν τοῖνδ', οὓς ἀπώλεσεν θεός.
ἃ δ' εἰς ἀδελφὴν καιρὸς ἐκπονεῖν ἐμὲ,
ἅπανθ' ὑπισχνοῦ νερτέρων δωρήματα.
ἴθ' ὦ τέκνον μοι, σπεῦδε, καὶ χοὰς τάφῳ
δοῦσ' ὡς τάχιστα τῆς πάλιν μέμνησ' ὁδοῦ.

ΗΛ. ὦ φύσις, ἐν ἀνθρώποισιν ὡς μέγ' εἶ κακὸν,
σωτήριόν τε τοῖς καλῶς κεκτημένοις.
εἴδετε παρ' ἄκρας ὡς ἀπέθρισεν τρίχας,
σώζουσα κάλλος; ἔστι δ' ἡ πάλαι γυνή.
θεοί σε μισήσειαν, ὥς μ' ἀπώλεσας
καὶ τόνδε πᾶσάν θ' Ἑλλάδ'. ὢ τάλαιν' ἐγώ.
αἵ δ' αὖ πάρεισι τοῖς ἐμοῖς θρηνήμασι
φίλαι ξυνῳδοί· τάχα μεταστήσουσ' ὕπνου
τόνδ' ἡσυχάζοντ', ὄμμα δ' ἐκτήξουσ' ἐμὸν
δακρύοις, ἀδελφὸν ὅταν ὁρῶ μεμηνότα.
ὦ φίλταται γυναῖκες, ἡσύχῳ ποδὶ
χωρεῖτε, μὴ ψοφεῖτε, μηδ' ἔστω κτύπος.
φιλία γὰρ ἡ σὴ πρευμενὴς μὲν, ἀλλ' ἐμοὶ
τόνδ' ἐξεγεῖραι ξυμφορὰ γενήσεται.

ΧΟΡΟΣ.

σῖγα σῖγα, λεπτὸν ἴχνος ἀρβύλης *Str. α'.*

τίθετε, μὴ ψοφεῖτε, μὴ 'στω κτύπος.
ΗΛ. ἀποπρὸ βᾶτ' ἐκεῖσ' ἀποπρό μοι κοίτας.
ΧΟ. ἰδοὺ, πείθομαι.
ΗΛ. ἆ ἆ, σύριγγος ὅπως πνοὰ
λεπτοῦ δόνακος, ὦ φίλα, φώνει μοι.
ΧΟ. ἴδ', ἀτρεμαίαν ὡς ὑπόροφον φέρω
βοάν. ΗΛ. ναὶ οὕτω,
κάταγε κάταγε, πρόσιθ' ἀτρέμας, ἀτρέμας ἴθι·
λόγον ἀπόδος ἐφ' ὅ τι
χρέος ἐμόλετέ ποτε. χρόνια γὰρ πεσὼν ὅδ' εὐνάζεται.
ΧΟ. πῶς ἔχει; λόγου μετάδος, ὦ φίλα. *Antistr. α'.*
ΗΛ. τίνα τύχαν εἴπω; τίνα δὲ συμφοράν;
ἔτι μὲν ἐμπνέει, βραχὺ δ' ἀναστένει.
ΧΟ. τί φῄς; ὦ τάλας.
ΗΛ. ὀλεῖς, εἰ βλέφαρα κινήσεις
ὕπνου γλυκυτάταν φερομένῳ χάριν.
ΧΟ. μέλεος ἐχθίστων θεόθεν ἐργμάτων.
τάλας, φεῦ μόχθων.
ΗΛ. ἄδικος ἄδικα τότ' ἄρ' ἔλακεν ἔλακεν, ἀπόφονον ὅτ' ἐπὶ τρίποδι
Θέμιδος ἄρ' ἐδίκασε φόνον ὁ Λοξίας ἐμᾶς ματέρος.
ΧΟ. ὁρᾷς; ἐν πέπλοισι κινεῖ δέμας. *Str. β'.*
ΗΛ. σὺ γάρ νιν, ὦ τάλαινα,
θωΰξασ' ἔβαλες ἐξ ὕπνου.
ΧΟ. εὕδειν μὲν οὖν ἔδοξα.
ΗΛ. οὐκ ἀφ' ἡμῶν, οὐκ ἀπ' οἴκων
πάλιν ἀνὰ πόδα σὸν εἱλίξεις,
μεθεμένα κτύπου;

ΧΟ. ὑπνώσσει. ΗΛ. λέγεις εὖ. *Str. γ'.*
ΧΟ. πότνια πότνια νὺξ,
ὑπνοδότειρα τῶν πολυπόνων βροτῶν,
ἐρεβόθεν ἴθι, μόλε μόλε κατάπτερος
τὸν Ἀγαμεμνόνιον ἐπὶ δόμον.
ὑπὸ γὰρ ἀλγέων ὑπό τε συμφορᾶς
διοιχόμεθ', οἰχόμεθα. ΗΛ. κτύπον ἠγάγετ'· οὐχὶ
σῖγα σῖγα φυλασσομένα
στόματος ἀνακέλαδον ἄπο λέχεος ἥσυχον ὕπνου
χάριν παρέξεις, φίλα;
ΧΟ. θρόει τίς κακῶν τελευτὰ μένει. *Antistr. β'.*
ΗΛ. θανεῖν· τί δ' εἴποις ἄλλο;
οὐδὲ γὰρ πόθον ἔχει βορᾶς.
ΧΟ. πρόδηλος ἄρ' ὁ πότμος.
ΗΛ. ἐξέθυσ' ὁ Φοῖβος ἡμᾶς
μέλεον ἀπόφονον αἷμα δοὺς
πατροφόνου ματρός.
ΧΟ. δίκᾳ μὲν, καλῶς δ' οὔ. *Antistr. γ'.*
ΗΛ. ἔκανες ἔθανες, ὦ
τεκομένα με μᾶτερ, ἀπὸ δ' ὤλεσας
πατέρα τέκνα τε τάδε σέθεν ἀφ' αἵματος·
ὀλόμεθ' ἰσονέκυες ὀλόμεθα.
σύ τε γὰρ ἐν νεκροῖς, τό τ' ἐμὸν οἴχεται
βίου τὸ πλέον μέρος ἐν στοναχαῖσί τε καὶ
γόοισι δάκρυσί τ' ἐννυχίοις·
ἄγαμος, ἔπιδ', ἄτεκνος ἅτε βίοτον ἁ μέλεος ἐς
τὸν αἰὲν ἕλκω χρόνον.
ΧΟ. ὅρα παροῦσα, παρθέν' Ἠλέκτρα, πέλας,
μὴ κατθανών σε σύγγονος λέληθ' ὅδε·
οὐ γάρ μ' ἀρέσκει τῷ λίαν παρειμένῳ.

ΟΡΕΣΤΗΣ.

ὦ φίλον ὕπνου θέλγητρον, ἐπίκουρον νόσου,
ὡς ἡδύ μοι προσῆλθες ἐν δέοντί τε.
ὦ πότνια λήθη τῶν κακῶν, ὡς εἶ σοφὴ,
καὶ τοῖσι δυστυχοῦσιν εὐκταία θεός.
πόθεν ποτ' ἦλθον δεῦρο; πῶς δ' ἀφικόμην;
ἀμνημονῶ γὰρ, τῶν πρὶν ἀπολειφθεὶς φρενῶν.

ΗΛ. ὦ φίλταθ', ὥς μ' ηὔφρανας εἰς ὕπνον πεσών.
βούλει θίγω σου κἀνακουφίσω δέμας;

ΟΡ. λαβοῦ λαβοῦ δῆτ', ἐκ δ' ὄμορξον ἀθλίου
στόματος ἀφρώδη πέλανον ὀμμάτων τ' ἐμῶν.

ΗΛ. ἰδοὺ, τὸ δούλευμ' ἡδὺ, κοὐκ ἀναίνομαι
ἀδέλφ' ἀδελφῇ χειρὶ θεραπεύειν μέλη.

ΟΡ. ὑπόβαλε πλευροῖς πλευρὰ, καὐχμώδη κόμην
ἄφελε προσώπου· λεπτὰ γὰρ λεύσσω κόραις.

ΗΛ. ὦ βοστρύχων πινῶδες ἄθλιον κάρα,
ὡς ἠγρίωσαι διὰ μακρᾶς ἀλουσίας.

ΟΡ. κλῖνόν μ' ἐς εὐνὴν αὖθις· ὅταν ἀνῇ νόσος
μανίας, ἄναρθρός εἰμι κἀσθενῶ μέλη.

ΗΛ. ἰδοὺ, φίλον τοι τῷ νοσοῦντι δέμνιον,
ἀνιαρὸν ὂν τὸ κτῆμ', ἀναγκαῖον δ' ὅμως.

ΟΡ. αὖθίς μ' ἐς ὀρθὸν στῆσον, ἀνακύκλει δέμας·
δυσάρεστον οἱ νοσοῦντες ἀπορίας ὕπο.

ΗΛ. ἦ κἀπὶ γαίας ἁρμόσαι πόδας θέλεις,
χρόνιον ἴχνος θείς; μεταβολὴ πάντων γλυκύ.

ΟΡ. μάλιστα. δόξαν γὰρ τόδ' ὑγιείας ἔχει·
κρεῖσσον δὲ τὸ δοκεῖν, κἂν ἀληθείας ἀπῇ.

ΗΛ. ἄκουε δή νυν, ὦ κασίγνητον κάρα,
ἕως ἐῶσί σ' εὖ φρονεῖν Ἐρινύες.

ΟΡ. λέξεις τι καινόν; κεἰ μὲν εὖ, χάριν φέρεις·

εἰ δ' ἐς βλάβην τιν', ἅλις ἔχω τοῦ δυστυχεῖν.
ΗΛ. Μενέλαος ἥκει, σοῦ κασίγνητος πατρὸς,
ἐν Ναυπλίᾳ δὲ σέλμαθ' ὥρμισται νεῶν.
ΟΡ. πῶς εἶπας; ἥκει φῶς ἐμοῖς καὶ σοῖς κακοῖς,
ἀνὴρ ὁμογενὴς καὶ χάριτας ἔχων πατρός;
ΗΛ. ἥκει, τὸ πιστὸν τόδε λόγων ἐμῶν δέχου,
Ἑλένην ἀγόμενος Τρωικῶν ἐκ τειχέων.
ΟΡ. εἰ μόνος ἐσώθη, μᾶλλον ἂν ζηλωτὸς ἦν·
εἰ δ' ἄλοχον ἄγεται, κακὸν ἔχων ἥκει μέγα.
ΗΛ. ἐπίσημον ἔτεκε Τυνδάρεως ἐς τὸν ψόγον
γένος θυγατέρων δυσκλεές τ' ἀν' Ἑλλάδα.
ΟΡ. σύ νυν διάφερε τῶν κακῶν· ἔξεστι γάρ·
καὶ μὴ μόνον λέγ', ἀλλὰ καὶ φρόνει τάδε.
ΗΛ. οἴμοι, κασίγνητ', ὄμμα σὸν ταράσσεται,
ταχὺς δὲ μετέθου λύσσαν, ἄρτι σωφρονῶν.
ΟΡ. ὦ μῆτερ, ἱκετεύω σε, μὴ 'πίσειέ μοι
τὰς αἱματωποὺς καὶ δρακοντώδεις κόρας·
αὗται γὰρ αὗται πλησίον θρώσκουσί μου.
ΗΛ. μέν', ὦ ταλαίπωρ', ἀτρέμα σοῖς ἐν δεμνίοις.
ὁρᾷς γὰρ οὐδὲν ὧν δοκεῖς σάφ' εἰδέναι.
ΟΡ. ὦ Φοῖβ', ἀποκτενοῦσί μ' αἱ κυνώπιδες
γοργῶπες, ἐνέρων ἱερίαι, δειναὶ θεαί.
ΗΛ. οὔτοι μεθήσω· χεῖρα δ' ἐμπλέξασ' ἐμὴν
σχήσω σε πηδᾶν δυστυχῆ πηδήματα.
ΟΡ. μέθες· μί' οὖσα τῶν ἐμῶν Ἐρινύων,
μέσον μ' ὀχμάζεις, ὡς βάλῃς ἐς Τάρταρον.
ΗΛ. οἳ 'γὼ τάλαινα; τίν' ἐπικουρίαν λάβω,
ἐπεὶ τὸ θεῖον δυσμενὲς κεκτήμεθα;
ΟΡ. δὸς τόξα μοι κερουλκὰ, δῶρα Λοξίου,
οἷς μ' εἶπ' Ἀπόλλων ἐξαμύνασθαι θεὰς,
εἴ μ' ἐκφοβοῖεν μανιάσιν λυσσήμασιν.

βεβλήσεταί τις θεῶν βροτησίᾳ χερί,
εἰ μὴ 'ξαμείψει χωρὶς ὀμμάτων ἐμῶν.
οὐκ εἰσακούετ'; οὐχ ὁρᾶθ' ἑκηβόλων
τόξων πτερωτὰς γλυφίδας ἐξορμωμένας;
ἆ ἆ·
τί δῆτα μέλλετ'; ἐξακρίζετ' αἰθέρα
πτεροῖς· τὰ Φοίβου δ' αἰτιᾶσθε θέσφατα.
ἔα·
τί χρῆμ' ἀλύω, πνεῦμ' ἀνεὶς ἐκ πνευμόνων;
ποῖ ποῖ ποθ' ἡλάμεσθα δεμνίων ἄπο;
ἐκ κυμάτων γὰρ αὖθις αὖ γαλήν' ὁρῶ.
ξύγγονε, τί κλαίεις κρᾶτα θεῖσ' ἔσω πέπλων;
αἰσχύνομαί σοι μεταδιδοὺς πόνων ἐμῶν,
ὄχλον τε παρέχων παρθένῳ νόσοις ἐμαῖς.
μὴ τῶν ἐμῶν ἕκατι συντήκου κακῶν·
σὺ μὲν γὰρ ἐπένευσας τάδ', εἴργασται δ' ἐμοὶ
μητρῷον αἷμα· Λοξίᾳ δὲ μέμφομαι,
ὅστις μ' ἐπάρας ἔργον ἀνοσιώτατον
τοῖς μὲν λόγοις ηὔφρανε, τοῖς δ' ἔργοισιν οὔ.
οἶμαι δὲ πατέρα τὸν ἐμόν, εἰ κατ' ὄμματα
ἐξιστόρουν νιν, μητέρ' εἰ κτεῖναί με χρή,
πολλὰς γενείου τοῦδ' ἂν ἐκτεῖναι λιτὰς
μὴ τῆς τεκούσης ἐς σφαγὰς ὦσαι ξίφος,
εἰ μήτ' ἐκεῖνος ἀναλαβεῖν ἔμελλε φῶς,
ἐγώ θ' ὁ τλήμων τοιάδ' ἐκπλήσειν κακά.
καὶ νῦν ἀνακάλυπτ', ὦ κασίγνητον κάρα,
ἐκ δακρύων τ' ἄπελθε, κεἰ μάλ' ἀθλίως
ἔχομεν· ὅταν δὲ τἄμ' ἀθυμήσαντ' ἴδῃς,
σύ μου τὸ δεινὸν καὶ διαφθαρὲν φρενῶν
ἴσχναινε παραμυθοῦ θ'· ὅταν δὲ σὺ στένῃς,
ἡμᾶς παρόντας χρή σε νουθετεῖν φίλα·

ἐπικουρίαι γὰρ αἵδε τοῖς φίλοις καλαί.
ἀλλ', ὦ τάλαινα, βᾶσα δωμάτων ἔσω,
ὕπνῳ τ' ἄϋπνον βλέφαρον ἐκταθεῖσα δὸς,
σῖτόν τ' ὄρεξαι, λουτρά τ' ἐπὶ χροὸς βάλε.
εἰ γὰρ προλείψεις μ', ἢ προσεδρίᾳ νόσον
κτήσει τιν', οἰχόμεσθα· σὲ γὰρ ἔχω μόνην
ἐπίκουρον, ἄλλων, ὡς ὁρᾷς, ἔρημος ὤν.

ΗΛ. οὐκ ἔστι· σὺν σοὶ καὶ θανεῖν αἱρήσομαι
καὶ ζῆν· ἔχει γὰρ ταυτόν· ἢν σὺ κατθάνῃς,
γυνὴ τί δράσω; πῶς μόνη σωθήσομαι,
ἀνάδελφος, ἀπάτωρ, ἄφιλος; εἰ δὲ σοὶ δοκεῖ,
δρᾶν χρὴ τάδ'· ἀλλὰ κλῖνον εἰς εὐνὴν δέμας,
καὶ μὴ τὸ ταρβοῦν κἀκφοβοῦν σ' ἐκ δεμνίων
ἄγαν ἀποδέχου, μένε δ' ἐπὶ στρωτοῦ λέχους.
κἂν μὴ νοσῇς γὰρ, ἀλλὰ δοξάζῃς νοσεῖν,
κάματος βροτοῖσιν ἀπορία τε γίγνεται.

ΧΟ. αἰαῖ, *Str.*
δρομάδες ὦ πτεροφόροι ποτνιάδες θεαὶ,
ἀβάκχευτον αἳ θίασον ἐλάχετ' ἐν δάκρυσι καὶ
  γόοις,
μελάγχρωτες Εὐμενίδες, αἵτε τὸν
ταναὸν αἰθέρ' ἀμπάλλεσθ', αἵματος
τινύμεναι δίκαν, τινύμεναι φόνον,
καθικετεύομαι καθικετεύομαι,
τὸν Ἀγαμέμνονος γόνον ἐάσατ' ἐκλαθέσθαι λύσ-
  σας
μανιάδος φοιταλέου. φεῦ μόχθων,
οἵων, ὦ τάλας, ὀρεχθεὶς ἔρρεις,
τρίποδος ἄπο φάτιν, ἃν ὁ Φοῖβος
ἔλακεν ἔλακε, δεξάμενος ἀνὰ δάπεδον
ἵνα μεσόμφαλοι λέγονται μυχοί.

ὦ Ζεῦ, *Antistr.*
τίς ἔλεος, τίς ὅδ' ἀγὼν φόνιος ἔρχεται,
θοάζων σε τὸν μέλεον, ᾧ δάκρυα δάκρυσι συμβάλλει
πορεύων τις ἐς δόμον ἀλαστόρων
ματέρος αἷμα σᾶς, ὅ σ' ἀναβακχεύει;
κατολοφύρομαι κατολοφύρομαι.
ὁ μέγας ὄλβος οὐ μόνιμος ἐν βροτοῖς·
ἀνὰ δὲ λαῖφος ὥς τις ἀκάτου θοᾶς τινάξας δαίμων
κατέκλυσεν δεινῶν πόνων, ὡς πόντου
λάβροις ὀλεθρίοισιν ἐν κύμασιν.
τίνα γὰρ ἔτι πάρος οἶκον ἄλλον
ἕτερον ἢ τὸν ἀπὸ θεογόνων γάμων
τὸν ἀπὸ Ταντάλου, σέβεσθαί με χρή;
καὶ μὴν βασιλεὺς ὅδε δὴ στείχει,
Μενέλαος ἄναξ, πολὺ δ' ἁβροσύνῃ
δῆλος ὁρᾶσθαι
τῶν Ταντλιδῶν ἐξ αἵματος ὤν.
ὦ χιλιόναυν στρατὸν ὁρμήσας
ἐς γῆν Ἀσίαν,
χαῖρ', εὐτυχίᾳ δ' αὐτὸς ὁμιλεῖς,
θεόθεν πράξας ἅπερ ηὔχου.

ΜΕΝΕΛΑΟΣ.

ὦ δῶμα, τῇ μέν σ' ἡδέως προσδέρκομαι
Τροίαθεν ἐλθών, τῇ δ' ἰδὼν καταστένω·
κύκλῳ γὰρ εἱλιχθεῖσαν ἀθλίοις κακοῖς
οὐπώποτ' ἄλλην μᾶλλον εἶδον ἑστίαν.
Ἀγαμέμνονος μὲν γὰρ τύχας ἠπιστάμην
καὶ θάνατον, οἵῳ πρὸς δάμαρτος ὤλετο,

Μαλέᾳ προσίσχων πρῷραν· ἐκ δὲ κυμάτων
ὁ ναυτίλοισι μάντις ἐξήγγειλέ μοι
Νηρέως προφήτης Γλαῦκος, ἀψευδὴς θεὸς,
ὅς μοι τάδ' εἶπεν ἐμφανῶς παρασταθείς·
"Μενέλαε, κεῖται σὸς κασίγνητος θανὼν,
λουτροῖσιν ἀλόχου περιπεσὼν πανυστάτοις·"
δακρύων δ' ἔπλησεν ἐμέ τε καὶ ναύτας ἐμοὺς
πολλῶν. ἐπεὶ δὲ Ναυπλίας ψαύω χθονὸς,
ἤδη δάμαρτος ἐνθάδ' ἐξορμωμένης,
δοκῶν Ὀρέστην παῖδα τὸν Ἀγαμέμνονος
φίλαισι χερσὶ περιβαλεῖν καὶ μητέρα,
ὡς εὐτυχοῦντας, ἔκλυον ἁλιτύπων τινὸς
τῆς Τυνδαρείας παιδὸς ἀνόσιον φόνον.
καὶ νῦν ὅπου 'στὶν εἴπατ', ὦ νεάνιδες,
Ἀγαμέμνονος παῖς, ὃς τὰ δείν' ἔτλη κακά.
βρέφος γὰρ ἦν τότ' ἐν Κλυταιμνήστρας χεροῖν,
ὅτ' ἐξέλειπον μέλαθρον ἐς Τροίαν ἰὼν,
ὥστ' οὐκ ἂν αὐτὸν γνωρίσαιμ' ἂν εἰσιδών.

ΟΡ. ὅδ' εἴμ' Ὀρέστης, Μενέλεως, ὃν ἱστορεῖς.
ἑκὼν ἐγώ σοι τἀμὰ μηνύσω κακά.
τῶν σῶν δὲ γονάτων πρωτόλεια θιγγάνω
ἱκέτης, ἀφύλλου στόματος ἐξάπτων λιτάς·
σῶσόν μ'· ἀφῖξαι δ' αὐτὸς ἐς καιρὸν κακῶν.

ΜΕ. ὦ θεοὶ, τί λεύσσω; τίνα δέδορκα νερτέρων;

ΟΡ. εὖ γ' εἶπας· οὐ γὰρ ζῶ κακοῖς, φάος δ' ὁρῶ.

ΜΕ. ὡς ἠγρίωσαι πλόκαμον αὐχμηρὸν, τάλας.

ΟΡ. οὐχ ἡ πρόσοψίς μ', ἀλλὰ τἄργ' αἰκίζεται.

ΜΕ. δεινὸν δὲ λεύσσεις ὀμμάτων ξηραῖς κόραις.

ΟΡ. τὸ σῶμα φροῦδον· τὸ δ' ὄνομ' οὐ λέλοιπέ με.

ΜΕ. ὦ παρὰ λόγον μοι σὴ φανεῖσ' ἀμορφία.

ΟΡ. ὅδ' εἰμὶ μητρὸς τῆς ταλαιπώρου φονεύς.

ΜΕ. ἤκουσα· φείδου δ' ὀλιγάκις λέγειν κακά.
ΟΡ. φειδόμεθ'· ὁ δαίμων δ' ἔς με πλούσιος κακῶν.
ΜΕ. τί χρῆμα πάσχεις; τίς σ' ἀπόλλυσιν νόσος;
ΟΡ. ἡ ξύνεσις, ὅτι σύνοιδα δείν' εἰργασμένος.
ΜΕ. πῶς φῄς; σοφόν τοι τὸ σαφές, οὐ τὸ μὴ σαφές.
ΟΡ. λύπη μάλιστά γ' ἡ διαφθείρουσά με·
ΜΕ. δεινὴ γὰρ ἡ θεός, ἀλλ' ὅμως ἰάσιμος.
ΟΡ. μανίαι τε, μητρὸς αἵματος τιμωρίαι.
ΜΕ. ἤρξω δὲ λύσσης πότε; τίς ἡμέρα τότ' ἦν;
ΟΡ. ἐν ᾗ τάλαιναν μητέρ' ἐξώγκουν τάφῳ.
ΜΕ. πότερα κατ' οἴκους, ἢ προσεδρεύων πυρᾷ;
ΟΡ. νυκτὸς φυλάσσων ὀστέων ἀναίρεσιν.
ΜΕ. παρῆν τις ἄλλος, ὃς σὸν ὤρθευεν δέμας;
ΟΡ. Πυλάδης, ὁ συνδρῶν αἷμα καὶ μητρὸς φόνον.
ΜΕ. φαντασμάτων δὲ τάδε νοσεῖς ποίων ὕπο;
ΟΡ. ἔδοξ' ἰδεῖν τρεῖς νυκτὶ προσφερεῖς κόρας.
ΜΕ. οἶδ' ἃς ἔλεξας, ὀνομάσαι δ' οὐ βούλομαι.
ΟΡ. σεμναὶ γάρ· εὐπαίδευτα δ' ἀποτρέπου λέγειν.
ΜΕ. αὗταί σε βακχεύουσι συγγενεῖ φόνῳ;
ΟΡ. οἴμοι διωγμῶν, οἷς ἐλαύνομαι τάλας.
ΜΕ. οὐ δεινὰ πάσχειν δεινὰ τοὺς εἰργασμένους.
ΟΡ. ἀλλ' ἔστιν ἡμῖν ἀναφορὰ τῆς ξυμφορᾶς
ΜΕ. μὴ θάνατον εἴπῃς· τοῦτο μὲν γὰρ οὐ σοφόν.
ΟΡ. Φοῖβος, κελεύσας μητρὸς ἐκπρᾶξαι φόνον.
ΜΕ. ἀμαθέστερός γ' ὢν τοῦ καλοῦ καὶ τῆς δίκης.
ΟΡ. δουλεύομεν θεοῖς, ὅ τι ποτ' εἰσὶν οἱ θεοί.
ΜΕ. κᾆτ' οὐκ ἀμύνει Λοξίας τοῖς σοῖς κακοῖς;
ΟΡ. μέλλει· τὸ θεῖον δ' ἐστὶ τοιοῦτον φύσει.
ΜΕ. πόσον χρόνον δὲ μητρὸς οἴχονται πνοαί;
ΟΡ. ἕκτον τόδ' ἦμαρ· ἔτι πυρὰ θερμὴ τάφου.
ΜΕ. ὡς ταχὺ μετῆλθόν σ' αἷμα μητέρος θεαί.

ΟΡ. οὐ σοφὸς, ἀληθὴς δ᾽ ἐς φίλους ἔφυν φίλος.
ΜΕ. πατρὸς δὲ δή τί σ᾽ ὠφελεῖ τιμωρία;
ΟΡ. οὔπω· τὸ μέλλον δ᾽ ἴσον ἀπραξίᾳ λέγω.
ΜΕ. τὰ πρὸς πόλιν δὲ πῶς ἔχεις, δράσας τάδε;
ΟΡ. μισούμεθ᾽ οὕτως ὥστε μὴ προσεννέπειν.
ΜΕ. οὐδ᾽ ἥγνισαι σὸν αἷμα κατὰ νόμους χεροῖν;
ΟΡ. ἐκκλῄομαι γὰρ δωμάτων ὅπη μόλω.
ΜΕ. τίνες πολιτῶν ἐξαμιλλῶνταί σε γῆς;
ΟΡ. Οἴαξ, τὸ Τροίᾳ μῖσος ἀναφέρων πατρί.
ΜΕ. ξυνῆκα· Παλαμήδους σε τιμωρεῖ φόνος.
ΟΡ. οὗ γ᾽ οὐ μετῆν μοι· διὰ τριῶν δ᾽ ἀπόλλυμαι.
ΜΕ. τίς δ᾽ ἄλλος; ἦ που τῶν ἀπ᾽ Αἰγίσθου φίλων;
ΟΡ. οὗτοί μ᾽ ὑβρίζουσ᾽, ὧν πόλις τανῦν κλύει.
ΜΕ. Ἀγαμέμνονος δὲ σκῆπτρ᾽ ἐᾷ σ᾽ ἔχειν πόλις;
ΟΡ. πῶς, οἵτινες ζῆν οὐκ ἐῶσ᾽ ἡμᾶς ἔτι;
ΜΕ. τί δρῶντες ὅ τι καὶ σαφὲς ἔχεις εἰπεῖν ἐμοί;
ΟΡ. ψῆφος καθ᾽ ἡμῶν οἴσεται τῇδ᾽ ἡμέρᾳ.
ΜΕ. φεύγειν πόλιν τήνδ᾽, ἢ θανεῖν, ἢ μὴ θανεῖν;
ΟΡ. θανεῖν ὑπ᾽ ἀστῶν λευσίμῳ πετρώματι.
ΜΕ. κᾆτ᾽ οὐχὶ φεύγεις γῆς ὑπερβάλλων ὅρους;
ΟΡ. κύκλῳ γὰρ εἱλισσόμεθα παγχάλκοις ὅπλοις.
ΜΕ. ἰδίᾳ πρὸς ἐχθρῶν, ἢ πρὸς Ἀργείας χερός;
ΟΡ. πάντων πρὸς ἀστῶν, ὡς θάνω· βραχὺς λόγος.
ΜΕ. ὦ μέλεος, ἥκεις ξυμφορᾶς πρὸς τοὔσχατον.
ΟΡ. ἐς σ᾽ ἐλπὶς ἡ ᾽μὴ καταφυγὰς ἔχει κακῶν.
ἀλλ᾽ ἀθλίως πράσσουσιν εὐτυχὴς μολὼν
μετάδος φίλοισι σοῖσι σῆς εὐπραξίας,
καὶ μὴ μόνος τὸ χρηστὸν ἀπολαβὼν ἔχε,
ἀλλ᾽ ἀντιλάζου καὶ πόνων ἐν τῷ μέρει,
χάριτας πατρῴας ἐκτίνων εἰς οὕς σε δεῖ.
ὄνομα γὰρ, ἔργον δ᾽ οὐκ ἔχουσιν οἱ φίλοι

οἱ μὴ 'πὶ ταῖσι συμφοραῖς ὄντες φίλοι.
ΧΟ. καὶ μὴν γέροντι δεῦρ' ἁμιλλᾶται ποδὶ
ὁ Σπαρτιάτης Τυνδάρεως, μελάμπεπλος
κουρᾷ τε θυγατρὸς πενθίμῳ κεκαρμένος.
ΟΡ. ἀπωλόμην, Μενέλαε· Τυνδάρεως ὅδε
στείχει πρὸς ἡμᾶς, οὗ μάλιστ' αἰδώς μ' ἔχει
εἰς ὄμματ' ἐλθεῖν τοῖσιν ἐξειργασμένοις.
καὶ γάρ μ' ἔθρεψε μικρὸν ὄντα, πολλὰ δὲ
φιλήματ' ἐξέπλησε, τὸν 'Αγαμέμνονος
παῖδ' ἀγκάλαισι περιφέρων, Λήδα θ' ἅμα,
τιμῶντέ μ' οὐδὲν ἧσσον ἢ Διοσκόρω.
οἷς, ὦ τάλαινα καρδία ψυχή τ' ἐμή,
ἀπέδωκ' ἀμοιβὰς οὐ καλάς· τίνα σκότον
λάβω προσώπῳ; ποῖον ἐπίπροσθεν νέφος
θῶμαι, γέροντος ὀμμάτων φεύγων κόρας;

ΤΥΝΔΑΡΕΩΣ.

ποῦ ποῦ θυγατρὸς τῆς ἐμῆς ἴδω πόσιν,
Μενέλαον; ἐπὶ γὰρ τῷ Κλυταιμνήστρας τάφῳ
χοὰς χεόμενος ἔκλυον ὡς ἐς Ναυπλίαν
ἥκοι σὺν ἀλόχῳ πολυετὴς σεσωσμένος.
ἄγετέ με· πρὸς γὰρ δεξιὰν αὐτοῦ θέλω
στὰς ἀσπάσασθαι, χρόνιον εἰσιδὼν φίλον.
ΜΕ. ὦ πρέσβυ, χαῖρε, Ζηνὸς ὁμόλεκτρον κάρα.
ΤΥ. ὦ χαῖρε καὶ σύ, Μενέλεως, κήδευμ' ἐμόν.
ἔα· τὸ μέλλον ὡς κακὸν τὸ μὴ εἰδέναι.
ὁ μητροφόντης ὅδε πρὸ δωμάτων δράκων
στίλβει νοσώδεις ἀστραπάς, στύγημ' ἐμόν.
Μενέλαε, προσφθέγγει νιν, ἀνόσιον κάρα;
ΜΕ. τί γάρ; φίλου μοι πατρός ἐστιν ἔκγονος.
ΤΥ. κείνου γὰρ ὅδε πέφυκε, τοιοῦτος γεγώς;

ΜΕ. πέφυκεν· εἰ δὲ δυστυχεῖ, τιμητέος.
ΤΥ. βεβαρβάρωσαι, χρόνιος ὢν ἐν βαρβάροις.
ΜΕ. Ἑλληνικόν τοι τὸν ὁμόθεν τιμᾶν ἀεί.
ΤΥ. καὶ τῶν νόμων γε μὴ πρότερον εἶναι θέλειν.
ΜΕ. πᾶν τοὐξ ἀνάγκης δοῦλόν ἐστ᾽ ἐν τοῖς σοφοῖς.
ΤΥ. κέκτησό νυν σὺ τοῦτ᾽, ἐγὼ δ᾽ οὐ κτήσομαι.
ΜΕ. ὀργὴ γὰρ ἅμα σου καὶ τὸ γῆρας οὐ σοφόν.
ΤΥ. πρὸς τόνδε σοφίας τίς ἂν ἀγὼν ἥκοι πέρι;
εἰ τὰ καλὰ πᾶσι φανερὰ καὶ τὰ μὴ καλὰ,
τούτου τίς ἀνδρῶν ἐγένετ᾽ ἀσυνετώτερος,
ὅστις τὸ μὲν δίκαιον οὐκ ἐσκέψατο,
οὐδ᾽ ἦλθεν ἐπὶ τὸν κοινὸν Ἑλλήνων νόμον;
ἐπεὶ γὰρ ἐξέπνευσεν Ἀγαμέμνων βίον,
πληγεὶς θυγατρὸς τῆς ἐμῆς ὑπὲρ κάρα,
αἴσχιστον ἔργον, οὐ γὰρ αἰνέσω ποτὲ,
χρῆν αὐτὸν ἐπιθεῖναι μὲν αἵματος δίκην
ὁσίαν διώκοντ᾽, ἐκβαλεῖν τε δωμάτων
μητέρα· τὸ σῶφρόν τ᾽ ἔλαβεν ἂν τῆς συμφορᾶς,
καὶ τοῦ νόμου τ᾽ ἂν εἴχετ᾽ εὐσεβής τ᾽ ἂν ἦν.
νῦν δ᾽ ἐς τὸν αὐτὸν δαίμον᾽ ἦλθε μητέρι.
κακὴν γὰρ αὐτὴν ἐνδίκως ἡγούμενος,
αὐτὸς κακίων μητέρ᾽ ἐγένετο κτανών.
ἐρήσομαι δὲ, Μενέλεως, τοσόνδε σε·
εἰ τόνδ᾽ ἀποκτείνειεν ὁμόλεκτρος γυνὴ,
χὠ τοῦδε παῖς αὖ μητέρ᾽ ἀνταποκτενεῖ,
κἄπειθ᾽ ὁ κείνου γενόμενος φόνῳ φόνον
λύσει, πέρας δὴ ποῖ κακῶν προβήσεται;
καλῶς ἔθεντο ταῦτα πατέρες οἱ πάλαι·
εἰς ὀμμάτων μὲν ὄψιν οὐκ εἴων περᾶν
οὐδ᾽ εἰς ἀπάντημ᾽, ὅστις αἷμ᾽ ἔχων κυρεῖ,
φυγαῖσι δ᾽ ὁσιοῦν, ἀνταποκτείνειν δὲ μή.

ἀεὶ γὰρ εἷς ἔμελλ' ἐνέξεσθαι φόνῳ,
τὸ λοίσθιον μίασμα λαμβάνων χεροῖν.
ἐγὼ δὲ μισῶ μὲν γυναῖκας ἀνοσίους,
πρώτην δὲ θυγατέρ', ἣ πόσιν κατέκτανεν·
Ἑλένην τε τὴν σὴν ἄλοχον οὔποτ' αἰνέσω,
οὐδ' ἂν προσείποιμ'· οὐδὲ σὲ ζηλῶ, κακῆς
γυναικὸς ἐλθόνθ' οὕνεκ' ἐς Τροίας πέδον.
ἀμυνῶ δ', ὅσονπερ δυνατός εἰμι, τῷ νόμῳ,
τὸ θηριῶδες τοῦτο καὶ μιαιφόνον
παύων, ὃ καὶ γῆν καὶ πόλεις ὄλλυσ' ἀεί.
ἐπεὶ τίν' εἶχες, ὦ τάλας, ψυχὴν τότε
ὅτ' ἐξέβαλλε μαστὸν ἱκετεύουσά σε
μήτηρ; ἐγὼ μὲν οὐκ ἰδὼν τἀκεῖ κακὰ,
δακρύοις γέροντ' ὀφθαλμὸν ἐκτήκω τάλας.
ἓν οὖν λόγοισι τοῖς ἐμοῖς ὁμορροθεῖ·
μισεῖ γε πρὸς θεῶν καὶ τίνεις μητρὸς δίκας,
μανίαις ἀλαίνων καὶ φόβοις. τί μαρτύρων
ἄλλων ἀκούειν δεῖ μ', ἅ γ' εἰσορᾶν πάρα;
ὡς οὖν ἂν εἰδῇς, Μενέλεως, τοῖσιν θεοῖς
μὴ πρᾶσσ' ἐναντί', ὠφελεῖν τοῦτον θέλων·
ἔα δ' ὑπ' ἀστῶν καταφονευθῆναι πέτροις,
ἢ μὴ 'πίβαινε Σπαρτιάτιδος χθονός.
θυγάτηρ δ' ἐμὴ θανοῦσ' ἔπραξεν ἔνδικα·
ἀλλ' οὐχὶ πρὸς τοῦδ' εἰκὸς ἦν αὐτὴν θανεῖν.
ἐγὼ δὲ τἄλλα μακάριος πέφυκ' ἀνὴρ,
πλὴν ἐς θυγατέρας· τοῦτο δ' οὐκ εὐδαιμονῶ.

ΧΟ. ζηλωτὸς ὅστις ηὐτύχησεν ἐς τέκνα,
καὶ μὴ 'πισήμους ξυμφορὰς ἐκτήσατο.

ΟΡ. ὦ γέρον, ἐγώ τοι πρὸς σὲ δειμαίνω λέγειν,
ὅπου γε μέλλω σήν τι λυπήσειν φρένα.
ἐγὼ δ' ἀνόσιός εἰμι, μητέρα κτανὼν,

ὅσιος δέ γ' ἕτερον ὄνομα, τιμωρῶν πατρί.
ἀπελθέτω δὴ τοῖς λόγοισιν ἐκποδὼν
τὸ γῆρας ἡμῖν τὸ σόν, ὅ μ' ἐκπλήσσει λόγου,
καὶ καθ' ὁδὸν εἶμι· νῦν δὲ σὴν ταρβῶ τρίχα.
τί χρῆν με δρᾶσαι; δύο γὰρ ἀντίθες δυοῖν·
πατὴρ μὲν ἐφύτευσέν με, σὴ δ' ἔτικτε παῖς,
τὸ σπέρμ' ἄρουρα παραλαβοῦσ' ἄλλου πάρα·
ἄνευ δὲ πατρὸς τέκνον οὐκ εἴη ποτ' ἄν.
ἐλογισάμην οὖν τῷ γένους ἀρχηγέτῃ
μᾶλλόν μ' ἀμῦναι τῆς ὑποστάσης τροφάς·
ἡ σὴ δὲ θυγάτηρ, μητέρ' αἰδοῦμαι λέγειν,
ἰδίοισιν ὑμεναίοισι κοὐχὶ σώφροσιν
εἰς ἀνδρὸς ᾔει λέκτρ'· ἐμαυτόν, ἢν λέγω
κακῶς ἐκείνην, ἐξερῶ· λέξω δ' ὅμως.
Αἴγισθος ἦν ὁ κρυπτὸς ἐν δόμοις πόσις.
τοῦτον κατέκτειν', ἐπὶ δ' ἔθυσα μητέρα,
ἀνόσια μὲν δρῶν, ἀλλὰ τιμωρῶν πατρί.
ἐφ' οἷς δ' ἀπειλεῖς ὡς πετρωθῆναί με χρή,
ἄκουσον ὡς ἅπασαν Ἑλλάδ' ὠφελῶ·
εἰ γὰρ γυναῖκες ἐς τόδ' ἥξουσιν θράσους,
ἄνδρας φονεύειν, καταφυγὰς ποιούμεναι
ἐς τέκνα, μαστοῖς τὸν ἔλεον θηρώμεναι,
παρ' οὐδὲν αὐταῖς ἦν ἂν ὀλλύναι πόσεις
ἐπίκλημ' ἐχούσαις ὅ τι τύχοι. δράσας δ' ἐγὼ
δείν', ὡς σὺ κομπεῖς, τόνδ' ἔπαυσα τὸν νόμον.
μισῶν δὲ μητέρ' ἐνδίκως ἀπώλεσα,
ἥτις μεθ' ὅπλων ἄνδρ' ἀπόντ' ἐκ δωμάτων
πάσης ὑπὲρ γῆς Ἑλλάδος στρατηλάτην
προὔδωκε, κοὐκ ἔσωσ' ἀκήρατον λέχος.
ἐπεὶ δ' ἁμαρτοῦσ' ᾔσθετ', οὐχ αὑτῇ δίκην
ἐπέθηκεν, ἀλλ' ὡς μὴ δίκην δοίη πόσει,

ἐζημίωσε πατέρα κἀπέκτειν' ἐμόν.
πρὸς θεῶν, ἐν οὐ καλῷ μὲν ἐμνήσθην θεῶν,
φόνον δικάζων, εἰ δὲ δὴ τὰ μητέρος
σιγῶν ἐπῄνουν, τί μ' ἂν ἔδρασ' ὁ κατθανών;
οὐκ ἄν με μισῶν ἀνεχόρευ' Ἐρινύσιν;
ἢ μητρὶ μὲν πάρεισι σύμμαχοι θεαὶ,
τῷ δ' οὐ πάρεισι μᾶλλον ἠδικημένῳ;
σύ τοι φυτεύσας θυγατέρ', ὦ γέρον, κακὴν
ἀπώλεσάς με· διὰ τὸ γὰρ κείνης θράσος
πατρὸς στερηθεὶς, ἐγενόμην μητροκτόνος.
ὁρᾷς; Ὀδυσσέως ἄλοχον οὐ κατέκτανε
Τηλέμαχος· οὐ γὰρ ἐπεγάμει πόσει πόσιν,
μένει δ' ἐν οἴκοις ὑγιὲς εὐναστήριον.
ὁρᾷς; Ἀπόλλων ὃς μεσομφάλους ἕδρας
ναίων βροτοῖσι στόμα νέμει σαφέστατον,
ᾧ πειθόμεσθα πάνθ' ὅσ' ἂν κεῖνος λέγῃ,
τούτῳ πιθόμενος τὴν τεκοῦσαν ἔκτανον.
ἐκεῖνον ἡγεῖσθ' ἀνόσιον καὶ κτείνετε·
ἐκεῖνος ἥμαρτ', οὐκ ἐγώ. τί χρῆν με δρᾶν;
ἢ οὐκ ἀξιόχρεως ὁ θεὸς ἀναφέροντί μοι
μίασμα λῦσαι; ποῖ τις οὖν ἔτ' ἂν φύγοι,
εἰ μὴ ὁ κελεύσας ῥύσεταί με μὴ θανεῖν;
ἀλλ' ὡς μὲν οὐκ εὖ μὴ λέγ' εἴργασται τάδε,
ἡμῖν δὲ τοῖς δράσασιν οὐκ εὐδαιμόνως.
γάμοι δ' ὅσοις μὲν εὖ καθεστᾶσιν βροτῶν,
μακάριος αἰών· οἷς δὲ μὴ πίπτουσιν εὖ,
τά τ' ἔνδον εἰσὶ τά τε θύραζε δυστυχεῖς.

ΧΟ. *ἀεὶ γυναῖκες ἐμποδὼν ταῖς ξυμφοραῖς*
ἔφυσαν ἀνδρῶν πρὸς τὸ δυστυχέστερον.

ΤΥ. *ἐπεὶ θρασύνει κοὐχ ὑποστέλλει λόγῳ,*
οὕτω δ' ἀμείβει μ' ὥστε μ' ἀλγῆσαι φρένα,

μᾶλλόν μ' ἀνάψεις ἐπὶ σὸν ἐξελθεῖν φόνον·
καλὸν πάρεργον δ' αὐτὸ θήσομαι πόνων
ὧν οὕνεκ' ἦλθον, θυγατρὶ κοσμήσων τάφον.
μολὼν γὰρ εἰς ἔκκλητον Ἀργείων ὄχλον
ἑκοῦσαν οὐκ ἄκουσαν ἐπισείσω πόλιν
σοὶ σῇ τ' ἀδελφῇ λεύσιμον δοῦναι δίκην.
μᾶλλον δ' ἐκείνη σοῦ θανεῖν ἐστ' ἀξία,
ἢ τῇ τεκούσῃ σ' ἠγρίωσ', εἰς οὓς ἀεὶ
πέμπουσα μύθους ἐπὶ τὸ δυσμενέστερον,
ὀνείρατ' ἀγγέλλουσα τἀγαμέμνονος,
καὶ τοῦθ' ὃ μισήσειαν Αἰγίσθου λέχος
οἱ νέρτεροι θεοὶ, καὶ γὰρ ἐνθάδ' ἦν πικρὸν,
ἕως ὑφῆψε δῶμ' ἀνηφαίστῳ πυρί.
Μενέλαε, σοὶ δὲ τάδε λέγω δράσω τε πρός·
εἰ τοὐμὸν ἔχθος ἐναριθμεῖ κῆδός τ' ἐμὸν,
μὴ τῷδ' ἀμύνειν φόνον ἐναντίον θεοῖς·
ἔα δ' ὑπ' ἀστῶν καταφονευθῆναι πέτροις,
ἢ μὴ 'πίβαινε Σπαρτιάτιδος χθονός.
τοσαῦτ' ἀκούσας ἴσθι, μηδὲ δυσσεβεῖς
ἕλῃ παρώσας εὐσεβεστέρους φίλους·
ἡμᾶς δ' ἀπ' οἴκων ἄγετε τῶνδε, πρόσπολοι.

ΟΡ. στεῖχ', ὡς ἀθορύβως οὑπιὼν ἡμῖν λόγος
πρὸς τόνδ' ἵκηται, γῆρας ἀποφυγὼν τὸ σόν.
Μενέλαε, ποῖ σὸν πόδ' ἐπὶ συννοίᾳ κυκλεῖς,
διπλῆς μερίμνης διπτύχους ἰὼν ὁδούς;

ΜΕ. ἔασον· ἐν ἐμαυτῷ τι συννοούμενος,
ὅποι τράπωμαι τῆς τύχης ἀμηχανῶ.

ΟΡ. μή νυν πέραινε τὴν δόκησιν, ἀλλ' ἐμοὺς
λόγους ἀκούσας πρόσθε, βουλεύου τότε.

ΜΕ. λέγ'· εὖ γὰρ εἶπας. ἔστι δ' οὗ σιγὴ λόγου
κρείσσων γένοιτ' ἂν, ἔστι δ' οὗ σιγῆς λόγος.

ΟΡ. λέγοιμ' ἂν ἤδη. τὰ μακρὰ τῶν σμικρῶν λόγων
ἐπίπροσθέν ἐστι καὶ σαφῆ μᾶλλον κλύειν.
ἐμοὶ σὺ τῶν σῶν, Μενέλεως, μηδὲν δίδου,
ἃ δ' ἔλαβες ἀπόδος, πατρὸς ἐμοῦ λαβὼν πάρα.
οὐ χρήματ' εἶπον· χρήματ', ἢν ψυχὴν ἐμὴν
σώσῃς, ἅπερ μοι φίλτατ' ἐστὶ τῶν ἐμῶν.
ἀδικῶ· λαβεῖν χρή μ' ἀντὶ τοῦδε τοῦ κακοῦ
ἄδικόν τι παρὰ σοῦ· καὶ γὰρ Ἀγαμέμνων πατὴρ
ἀδίκως ἀθροίσας Ἑλλάδ' ἦλθ' ὑπ' Ἴλιον,
οὐκ ἐξαμαρτὼν αὐτός, ἀλλ' ἁμαρτίαν
τῆς σῆς γυναικὸς ἀδικίαν τ' ἰώμενος.
ἓν μὲν τόδ' ἡμῖν ἀνθ' ἑνὸς δοῦναί σε χρή.
ἀπέδοτο δ', ὡς χρὴ τοῖς φίλοισι τοὺς φίλους,
τὸ σῶμ' ἀληθῶς σοὶ παρ' ἀσπίδ' ἐκπονῶν,
ὅπως σὺ τὴν σὴν ἀπολάβοις ξυνάορον.
ἀπότισον οὖν μοι ταὐτὸ τοῦτ' ἐκεῖ λαβών,
μίαν πονήσας ἡμέραν ἡμῶν ὕπερ
σωτήριος στάς, μὴ δέκ' ἐκπλήσας ἔτη.
ἃ δ' Αὐλὶς ἔλαβε σφάγι' ἐμῆς ὁμοσπόρου,
ἐῶ σ' ἔχειν ταῦθ'· Ἑρμιόνην μὴ κτεῖνε σύ.
δεῖ γάρ σ' ἐμοῦ πράσσοντος ὡς πράσσω τανῦν
πλέον φέρεσθαι, κἀμὲ συγγνώμην ἔχειν.
ψυχὴν δ' ἐμὴν δὸς τῷ ταλαιπώρῳ πατρὶ
κἀμῆς ἀδελφῆς, παρθένου μακρὸν χρόνον·
θανὼν γὰρ οἶκον ὀρφανὸν λείψω πατρός.
ἐρεῖς, ἀδύνατον· αὐτὸ τοῦτο· τοὺς φίλους
ἐν τοῖς κακοῖς χρὴ τοῖς φίλοισιν ὠφελεῖν·
ὅταν δ' ὁ δαίμων εὖ διδῷ, τί δεῖ φίλων;
ἀρκεῖ γὰρ αὐτὸς ὁ θεὸς ὠφελεῖν θέλων.
φιλεῖν δάμαρτα πᾶσιν Ἕλλησιν δοκεῖς·
κοὐχ ὑποτρέχων σε τοῦτο θωπείᾳ λέγω·

ταύτης ἱκνοῦμαί σ'. ὦ μέλεος ἐμῶν κακῶν,
εἰς οἷον ἥκω. τί δέ; ταλαιπωρεῖν με δεῖ.
ὑπὲρ γὰρ οἴκου παντὸς ἱκετεύω τάδε.
ὦ πατρὸς ὅμαιμε θεῖε, τὸν κατὰ χθονὸς
θανόντ' ἀκούειν τάδε δόκει, ποτωμένην
ψυχὴν ὑπὲρ σοῦ, καὶ λέγειν ἁγὼ λέγω.
ταῦτ' ἔς τε δάκρυα καὶ γόους καὶ ξυμφορὰς
εἴρηκα, κἀπῄτηκα τὴν σωτηρίαν,
θηρῶν ὃ πάντες κοὐκ ἐγὼ ζητῶ μόνος.

ΧΟ. κἀγώ σ' ἱκνοῦμαι καὶ γυνή περ οὖσ' ὅμως
τοῖς δεομένοισιν ὠφελεῖν· οἷός τε δ' εἶ.

ΜΕ. Ὀρέστ', ἐγώ τοι σὸν καταιδοῦμαι κάρα,
καὶ ξυμπονῆσαι σοῖς κακοῖσι βούλομαι·
καὶ χρὴ γὰρ οὕτω τῶν ὁμαιμόνων κακὰ
ξυνεκκομίζειν, δύναμιν ἢν διδῷ θεὸς,
θνήσκοντα καὶ κτείνοντα τοὺς ἐναντίους.
τὸ δ' αὖ δύνασθαι πρὸς θεῶν χρῄζω τυχεῖν·
ἥκω γὰρ ἀνδρῶν ξυμμάχων κενὸν δόρυ
ἔχων, πόνοισι μυρίοις ἀλώμενος,
σμικρᾷ ξὺν ἀλκῇ τῶν λελειμμένων φίλων.
μάχῃ μὲν οὖν ἂν οὐχ ὑπερβαλοίμεθα
Πελασγὸν Ἄργος· εἰ δὲ μαλθακοῖς λόγοις
δυναίμεθ', ἐνταῦθ' ἐλπίδος προσήκομεν.
σμικροῖσι γὰρ τὰ μεγάλα πῶς ἕλοι τις ἂν
πόνοισιν; ἀμαθὲς καὶ τὸ βούλεσθαι τάδε.
ὅταν γὰρ ἡβᾷ δῆμος, εἰς ὀργὴν πεσὼν,
ὅμοιον ὥστε πῦρ κατασβέσαι λάβρον·
εἰ δ' ἡσύχως τις αὐτὸς ἐντείνοντι μὲν
χαλῶν ὑπείκοι, καιρὸν εὐλαβούμενος,
ἴσως ἂν ἐκπνεύσει'· ὅταν δ' ἀνῇ πνοὰς,
τύχοις ἂν αὐτοῦ ῥᾳδίως ὅσον θέλεις.

ἔνεστι δ' οἶκτος, ἔνι δὲ καὶ θυμὸς μέγας,
καραδοκοῦντι κτῆμα τιμιώτατον.
ἐλθὼν δὲ Τυνδάρεών τέ σοι πειράσομαι
πόλιν τε πεῖσαι τῷ λίαν χρῆσθαι καλῶς.
καὶ ναῦς γὰρ ἐνταθεῖσα πρὸς βίαν ποδὶ
ἔβαψεν, ἔστη δ' αὖθις, ἢν χαλᾷ πόδα.
μισεῖ γὰρ ὁ θεὸς τὰς ἄγαν προθυμίας,
μισοῦσι δ' ἀστοί· δεῖ δέ μ', οὐκ ἄλλως λέγω,
σώζειν σε σοφίᾳ, μὴ βίᾳ τῶν κρεισσόνων.
ἀλκῇ δέ σ' οὐκ ἄν, ᾗ σὺ δοξάζεις ἴσως,
σώσαιμ' ἄν· οὐ γὰρ ῥᾴδιον λόγχῃ μιᾷ
στῆσαι τροπαῖα τῶν κακῶν, ἅ σοι πάρα.
οὐ γάρ ποτ' Ἄργους γαῖαν ἐς τὸ μαλθακὸν
προσηγόμεσθα· νῦν δ' ἀναγκαίως ἔχει
δούλοισιν εἶναι τοῖς σοφοῖσι τῆς τύχης.

ΟΡ. *ὦ πλὴν γυναικὸς οὕνεκα στρατηλατεῖν*
τἄλλ' οὐδέν, ὦ κάκιστε τιμωρεῖν φίλοις,
φεύγεις ἀποστραφείς με; τὰ δ' Ἀγαμέμνονος
φροῦδ'. ἄφιλος ἦσθ' ἄρ', ὦ πάτερ, πράσσων κακῶς.
οἴμοι, προδέδομαι, κοὐκέτ' εἰσὶν ἐλπίδες,
ὅποι τραπόμενος θάνατον Ἀργείων φύγω·
οὗτος γὰρ ἦν μοι καταφυγὴ σωτηρίας.
ἀλλ' εἰσορῶ γὰρ τόνδε φίλτατον βροτῶν,
Πυλάδην, δρόμῳ στείχοντα Φωκέων ἄπο,
ἡδεῖαν ὄψιν· πιστὸς ἐν κακοῖς ἀνὴρ
κρείσσων γαλήνης ναυτίλοισιν εἰσορᾶν.

ΠΥΛΑΔΗΣ.

θᾶσσον ἤ μ' ἐχρῆν προβαίνων ἱκόμην δι' ἄστεος,
ξύλλογον πόλεως ἀκούσας, τὸν δ' ἰδὼν αὐτὸς σαφῶς,

ἐπὶ σὲ σύγγονόν τε τὴν σήν, ὡς κτενοῦντας αὐτίκα.
τί τάδε; πῶς ἔχεις; τί πράσσεις, φίλταθ' ἡλίκων ἐμοὶ
καὶ φίλων καὶ ξυγγενείας; πάντα γὰρ τάδ' εἶ σύ μοι.
ΟΡ. οἰχόμεσθ', ὡς ἐν βραχεῖ σοι τἀμὰ δηλώσω κακά.
ΠΥ. ξυγκατασκάπτοις ἂν ἡμᾶς· κοινὰ γὰρ τὰ τῶν φίλων.
ΟΡ. Μενέλεως κάκιστος ἔς με καὶ κασιγνήτην ἐμήν.
ΠΥ. εἰκότως, κακῆς γυναικὸς ἄνδρα γίγνεσθαι κακόν.
ΟΡ. ὥσπερ οὐκ ἐλθὼν ἔμοιγε ταυτὸν ἀπέδωκεν μολών.
ΠΥ. ἦ γάρ ἐστιν ὡς ἀληθῶς τήνδ' ἀφιγμένος χθόνα;
ΟΡ. χρόνιος· ἀλλ' ὅμως τάχιστα κακὸς ἐφωράθη φίλοις.
ΠΥ. καὶ δάμαρτα τὴν κακίστην ναυστολῶν ἐλήλυθεν;
ΟΡ. οὐκ ἐκεῖνος, ἀλλ' ἐκείνη κεῖνον ἐνθάδ' ἤγαγεν.
ΠΥ. ποῦ 'στιν ἣ πλείστους Ἀχαιῶν ὤλεσεν γυνὴ μία;
ΟΡ. ἐν δόμοις ἐμοῖσιν, εἰ δὴ τούσδ' ἐμοὺς καλεῖν χρεών.
ΠΥ. σὺ δὲ τίνας λόγους ἔλεξας σοῦ κασιγνήτῳ πατρός;
ΟΡ. μή μ' ἰδεῖν θανόνθ' ὑπ' ἀστῶν καὶ κασιγνήτην ἐμήν.
ΠΥ. πρὸς θεῶν, τί πρὸς τάδ' εἶπε; τόδε γὰρ εἰδέναι θέλω.
ΟΡ. ηὐλαβεῖθ', ὃ τοῖς φίλοισι δρῶσιν οἱ κακοὶ φίλοι.
ΠΥ. σκῆψιν ἐς ποίαν προβαίνων; τοῦτο πάντ' ἔχω μαθών.
ΟΡ. οὗτος ἦλθ' ὁ τὰς ἀρίστας θυγατέρας σπείρων πατήρ.
ΠΥ. Τυνδάρεων λέγεις· ἴσως σοι θυγατέρος θυμούμενος.

ΟΡ. αἰσθάνει. τὸ τοῦδε κῆδος μᾶλλον εἵλετ' ἢ πατρός.
ΠΥ. κοὐκ ἐτόλμησεν πόνων σῶν ἀντιλάζυσθαι παρών;
ΟΡ. οὐ γὰρ αἰχμητὴς πέφυκεν, ἐν γυναιξὶ δ' ἄλκιμος.
ΠΥ. ἐν κακοῖς ἄρ' εἶ μεγίστοις, καί σ' ἀναγκαῖον θανεῖν.
ΟΡ. ψῆφον ἀμφ' ἡμῶν πολίτας ἐπὶ φόνῳ θέσθαι χρεών.
ΠΥ. ἣ κρινεῖ τί χρῆμα; λέξον· διὰ φόβου γὰρ ἔρχομαι.
ΟΡ. ἢ θανεῖν, ἢ ζῆν. ὁ μῦθος οὐ μακρὸς μακρῶν πέρι.
ΠΥ. φεῦγέ νυν λιπὼν μέλαθρα σὺν κασιγνήτῃ σέθεν.
ΟΡ. οὐχ ὁρᾷς; φυλασσόμεσθα φρουρίοισι πανταχῇ.
ΠΥ. εἶδον ἄστεως ἀγυιὰς τεύχεσιν πεφαργμένας.
ΟΡ. ὡσπερεὶ πόλις πρὸς ἐχθρῶν σῶμα πυργηρούμεθα.
ΠΥ. κἀμέ νυν ἐροῦ τί πάσχω· καὶ γὰρ αὐτὸς οἴχομαι.
ΟΡ. πρὸς τίνος; τοῦτ' ἂν προσείη τοῖς ἐμοῖς κακοῖς κακόν.
ΠΥ. Στρόφιος ἤλασέν μ' ἀπ' οἴκων φυγάδα θυμωθεὶς πατήρ.
ΟΡ. ἴδιον, ἢ κοινὸν πολίταις ἐπιφέρων ἔγκλημά τι;
ΠΥ. ὅτι συνηράμην φόνον σοι μητρὸς, ἀνόσιον λέγων.
ΟΡ. ὦ τάλας, ἔοικε καὶ σὲ τἀμὰ λυπήσειν κακά.
ΠΥ. οὐχὶ Μενέλεω τρόποισι χρώμεθ'· οἰστέον τάδε.
ΟΡ. οὐ φοβεῖ μή σ' Ἄργος ὥσπερ κἄμ' ἀποκτεῖναι θέλῃ;
ΠΥ. οὐ προσήκομεν κολάζειν τοῖσδε, Φωκέων δὲ γῇ.
ΟΡ. δεινὸν οἱ πολλοὶ, κακούργους ὅταν ἔχωσι προστάτας.
ΠΥ. ἀλλ' ὅταν χρηστοὺς λάβωσι, χρηστὰ βουλεύουσ' ἀεί.
ΟΡ. εἶεν. ἐς κοινὸν λέγειν χρή.
ΠΥ. τίνος ἀναγκαίου πέρι;
ΟΡ. εἰ λέγοιμ' ἀστοῖσιν ἐλθὼν ΠΥ. ὡς ἔδρασας ἔνδικα;

ΟΡ. πατρὶ τιμωρῶν ἐμαυτοῦ;
ΠΥ. μὴ λάβωσί σ' ἄσμενοι.
ΟΡ. ἀλλ' ὑποπτήξας σιωπῇ κατθάνω; ΠΥ. δειλὸν τόδε.
ΟΡ. πῶς ἂν οὖν δρῴην;
ΠΥ. ἔχεις τιν', ἢν μένῃς, σωτηρίαν;
ΟΡ. οὐκ ἔχω.
ΠΥ. μολόντι δ' ἐλπίς ἐστι σωθῆναι κακῶν;
ΟΡ. εἰ τύχοι, γένοιτ' ἄν.
ΠΥ. οὐκοῦν τοῦτο κρεῖσσον ἢ μένειν.
ΟΡ. ἀλλὰ δῆτ' ἔλθω.
ΠΥ. θανὼν γοῦν ὧδε κάλλιον θανεῖ.
ΟΡ. εὖ λέγεις· φεύγω τὸ δειλὸν τῇδε.
ΠΥ. μᾶλλον ἢ μένων.
ΟΡ. καὶ τὸ πρᾶγμά γ' ἔνδικόν μοι.
ΠΥ. τῷ δοκεῖν εὔχου μόνον.
ΟΡ. καί τις ἄν γέ μ' οἰκτίσειε
ΠΥ. μέγα γὰρ ηὑγένειά σου.
ΟΡ. θάνατον ἀσχάλλων πατρῷον.
ΠΥ. πάντα ταῦτ' ἐν ὄμμασιν.
ΟΡ. ἰτέον, ὡς ἄνανδρον ἀκλεῶς κατθανεῖν. ΠΥ. αἰνῶ τάδε.
ΟΡ. ἦ λέγωμεν οὖν ἀδελφῇ ταῦτ' ἐμῇ; ΠΥ. μὴ πρὸς θεῶν.
ΟΡ. δάκρυα γοῦν γένοιτ' ἄν.
ΠΥ. οὐκοῦν οὗτος οἰωνὸς μέγας.
ΟΡ. δηλαδὴ σιγᾶν ἄμεινον. ΠΥ. τῷ χρόνῳ δὲ κερδανεῖς.
ΟΡ. κεῖνό μοι μόνον πρόσαντες,
ΠΥ. τί τόδε καινὸν αὖ λέγεις;
ΟΡ. μὴ θεαί μ' οἴστρῳ κατάσχωσ'.
ΠΥ. ἀλλὰ κηδεύσω σ' ἐγώ.
ΟΡ. δυσχερὲς ψαύειν νοσοῦντος ἀνδρός.

ΠΥ. οὐκ ἔμοιγε σοῦ.
ΟΡ. εὐλαβοῦ λύσσης μετασχεῖν τῆς ἐμῆς.
ΠΥ. τόδ' οὖν ἴτω.
ΟΡ. οὐκ ἄρ' ὀκνήσεις;
ΠΥ. ὄκνος γὰρ τοῖς φίλοις κακὸν μέγα.
ΟΡ. ἕρπε νυν, οἴαξ ποδός μοι.
ΠΥ. φίλα γ' ἔχων κηδεύματα.
ΟΡ. καί με πρὸς τύμβον πόρευσον πατρός.
ΠΥ. ὡς τί δὴ τόδε;
ΟΡ. ὥς νιν ἱκετεύσω με σῶσαι.
ΠΥ. τό γε δίκαιον ὧδ' ἔχει.
ΟΡ. μητέρος δὲ μηδ' ἴδοιμι μνῆμα.
ΠΥ. πολεμία γὰρ ἦν.
ἀλλ' ἔπειγ', ὡς μή σε πρόσθε ψῆφος Ἀργείων ἕλῃ,
περιβαλὼν πλευροῖς ἐμοῖσι πλευρὰ νωχελῆ νόσῳ,
ὡς ἐγὼ δι' ἄστεός σε σμικρὰ φροντίζων ὄχλου
οὐδὲν αἰσχυνθεὶς ὀχήσω. ποῦ γὰρ ὢν δείξω φίλος,
εἴ σε μὴ 'ν δειναῖσιν ὄντα συμφοραῖς ἐπαρκέσω;
ΟΡ. τοῦτ' ἐκεῖνο, κτᾶσθ' ἑταίρους, μὴ τὸ συγγενὲς μόνον·
ὡς ἀνήρ, ὅστις τρόποισι συντακῇ, θυραῖος ὤν,
μυρίων κρείσσων ὁμαίμων ἀνδρὶ κεκτῆσθαι φίλος.
ΧΟ. ὁ μέγας ὄλβος ἅ τ' ἀρετὰ *Str.*
μέγα φρονοῦσ' ἀν' Ἑλλάδα καὶ
παρὰ Σιμουντίοις ὀχετοῖς
πάλιν ἀνῆλθ' ἐξ εὐτυχίας Ἀτρείδαις
πάλαι παλαιᾶς ἀπὸ συμφορᾶς δόμων,
ὁπότε χρυσέας ἦλθ' ἔρις ἀρνὸς ἐπάγουσα Ταντα-λίδαις,
οἰκτρότατα θοινάματα καὶ σφάγια γενναίων τεκέων·

ὅθεν φόνῳ φόνος ἐξαμείβων δι' αἵματος οὐ προ-
λείπει δισσοῖσιν Ἀτρείδαις. 816, 7, 8
τὸ καλὸν οὐ καλόν, τοκέων *Antistr.*
πυριγενεῖ τέμνειν παλάμᾳ 820
χρόα, μελάνδετον δὲ φόνῳ
ξίφος ἐς αὐγὰς ἀελίοιο δεῖξαι·
τὸ δ' αὖ κακουργεῖν ἀσέβεια ποικίλα 823
κακοφρόνων τ' ἀνδρῶν παράνοια. θανάτου γὰρ
ἀμφὶ φόβῳ
Τυνδαρὶς ἰάχησε τάλαινα· τέκνον, οὐ τολμᾷς
ὅσια. 826, 7
κτείνων δὲ ματέρα μὴ πατρῴαν τιμῶν χάριν
ἐξανάψῃ δύσκλειαν ἐσαεί. 828–30
τίς νόσος ἢ τίνα δάκρυα καὶ 831 *Epod.*
τίς ἔλεος μείζων κατὰ γᾶν
ἢ ματρόκτονον αἷμα χειρὶ θέσθαι;
οἷον ὅ γ' ἔργον τελέσας
βεβάκχευται μανίαις, 835
Εὐμενίσιν θήραμα φόνῳ
δρομάσι δινεύων βλεφάροις
Ἀγαμεμνόνιος παῖς.
ὦ μέλεος, ματρὸς ὅτε
μαστὸν ὑπερτέλλοντ' ἐσιδὼν 840
χρυσεοπηνήτων φαρέων
σφάγιον ἔθετο ματέρα,
πατρῴων παθέων ἀμοιβάν.

ΗΛ. γυναῖκες, ἦ που τῶνδ' ἀφώρμηται δόμων
τλήμων Ὀρέστης θεομανεῖ λύσσῃ δαμείς; 845

ΧΟ. ἥκιστα· πρὸς δ' Ἀργεῖον οἴχεται λεών,
ψυχῆς ἀγῶνα τὸν προκείμενον πέρι
δώσων, ἐν ᾧ ζῆν ἢ θανεῖν ὑμᾶς χρεών.

ΗΛ. οἴμοι· τί χρῆμ' ἔδρασε; τίς δ' ἔπεισέ νιν;
ΧΟ. Πυλάδης, ἔοικε δ' οὐ μακρὰν ὅδ' ἄγγελος
λέξειν τὰ κεῖθεν σοῦ κασιγνήτου πέρι.

ΑΓΓΕΛΟΣ.

ὦ τλῆμον, ὦ δύστηνε τοῦ στρατηλάτου
'Αγαμέμνονος παῖ, πότνι' 'Ηλέκτρα, λόγους
ἄκουσον οὕς σοι δυστυχεῖς ἥκω φέρων.
ΗΛ. αἰαῖ· διοιχόμεσθα· δῆλος εἶ λόγῳ.
κακῶν γὰρ ἥκεις, ὡς ἔοικεν, ἄγγελος.
ΑΓ. ψήφῳ Πελασγῶν σὸν κασίγνητον θανεῖν
καὶ σ', ὦ τάλαιν', ἔδοξε τῇδ' ἐν ἡμέρᾳ.
ΗΛ. οἴμοι· προσῆλθεν ἐλπὶς, ἣν φοβουμένη
πάλαι τὸ μέλλον ἐξετηκόμην γόοις.
ἀτὰρ τίς ἀγὼν, τίνες ἐν 'Αργείοις λόγοι
καθεῖλον ἡμᾶς κἀπεκύρωσαν θανεῖν;
λέγ', ὦ γεραιέ· πότερα λευσίμῳ χερὶ
ἢ διὰ σιδήρου πνεῦμ' ἀπορρῆξαί με δεῖ,
κοινὰς ἀδελφῷ συμφορὰς κεκτημένην;
ΑΓ. ἐτύγχανον μὲν ἀγρόθεν πυλῶν ἔσω
βαίνων, πυθέσθαι δεόμενος τά τ' ἀμφὶ σοῦ
τά τ' ἀμφ' 'Ορέστου· σῷ γὰρ εὔνοιαν πατρὶ
ἀεί ποτ' εἶχον, καί μ' ἔφερβε σὸς δόμος
πένητα μὲν, χρῆσθαι δὲ γενναῖον φίλοις.
ὁρῶ δ' ὄχλον στείχοντα καὶ θάσσοντ' ἄκραν,
οὗ φασι πρῶτον Δαναὸν Αἰγύπτῳ δίκας
διδόντ' ἀθροῖσαι λαὸν ἐς κοινὰς ἕδρας.
ἀστῶν δὲ δή τιν' ἠρόμην ἄθροισμ' ἰδὼν,
"Τι καινὸν Ἄργει; μῶν τι πολεμίων πάρα
ἄγγελμ' ἀνεπτέρωκε Δαναϊδῶν πόλιν;"

ὁ δ' εἶπ', "Ὀρέστην κεῖνον οὐχ ὁρᾷς πέλας
στείχοντ', ἀγῶνα θανάσιμον δραμούμενον;"
ὁρῶ δ' ἄελπτον φάσμ', ὃ μήποτ' ὤφελον,
Πυλάδην τε καὶ σὸν σύγγονον στείχονθ' ὁμοῦ,
τὸν μὲν κατηφῆ καὶ παρειμένον νόσῳ,
τὸν δ' ὥστ' ἀδελφὸν ἴσα φίλῳ λυπούμενον,
νόσημα κηδεύοντα παιδαγωγίᾳ.
ἐπεὶ δὲ πλήρης ἐγένετ' Ἀργείων ὄχλος,
κῆρυξ ἀναστὰς εἶπε, "Τίς χρήζει λέγειν,
πότερον Ὀρέστην κατθανεῖν ἢ μὴ χρεὼν
μητροκτονοῦντα;" κἀπὶ τῷδ' ἀνίσταται
Ταλθύβιος, ὃς σῷ πατρὶ συνεπόρθει Φρύγας.
ἔλεξε δ', ὑπὸ τοῖς δυναμένοισιν ὢν ἀεὶ,
διχόμυθα, πατέρα μὲν σὸν ἐκπαγλούμενος,
σὸν δ' οὐκ ἐπαινῶν σύγγονον, καλοῖς κακοὺς
λόγους ἑλίσσων, ὅτι καθισταίη νόμους
ἐς τοὺς τεκόντας οὐ καλοὺς, τὸ δ' ὄμμ' ἀεὶ
φαιδρωπὸν ἐδίδου τοῖσιν Αἰγίσθου φίλοις.
τὸ γὰρ γένος τοιοῦτον· ἐπὶ τὸν εὐτυχῆ
πηδῶσ' ἀεὶ κήρυκες· ὅδε δ' αὐτοῖς φίλος,
ὃς ἂν δύνηται πόλεος ἔν τ' ἀρχαῖσιν ᾖ.
ἐπὶ τῷδε δ' ἠγόρευε Διομήδης ἄναξ.
οὗτος κτανεῖν μὲν οὔτε σ' οὔτε σύγγονον
εἴα, φυγῇ δὲ ζημιοῦντας εὐσεβεῖν.
ἐπερρόθησαν δ' οἱ μὲν ὡς καλῶς λέγοι,
οἱ δ' οὐκ ἐπῄνουν. κἀπὶ τῷδ' ἀνίσταται
ἀνήρ τις ἀθυρόγλωσσος, ἰσχύων θράσει,
Ἀργεῖος οὐκ Ἀργεῖος, ἠναγκασμένος,
θορύβῳ τε πίσυνος κἀμαθεῖ παρρησίᾳ,
πιθανὸς ἔτ' αὐτοὺς περιβαλεῖν κακῷ τινι.
ὅταν γὰρ ἡδὺς τοῖς λόγοις, φρονῶν κακῶς,

πείθῃ τὸ πλῆθος, τῇ πόλει κακὸν μέγα·
ὅσοι δὲ σὺν νῷ χρηστὰ βουλεύουσ' ἀεὶ,
κἂν μὴ παραυτίκ', αὖθίς εἰσι χρήσιμοι
πόλει. θεᾶσθαι δ' ὧδε χρὴ τὸν προστάτην
ἰδόνθ'· ὅμοιον γὰρ τὸ χρῆμα γίγνεται
τῷ τοὺς λόγους λέγοντι καὶ τιμωμένῳ.
ὃς εἶπ' Ὀρέστην καὶ σ' ἀποκτεῖναι πέτροις
βάλλοντας· ὑπὸ δ' ἔτεινε Τυνδάρεως λόγους
τῷ σφὼ κατακτείνοντι τοιούτους λέγειν.
ἄλλος δ' ἀναστὰς ἔλεγε τῷδ' ἐναντία,
μορφῇ μὲν οὐκ εὐωπὸς, ἀνδρεῖος δ' ἀνὴρ,
ὀλιγάκις ἄστυ κἀγορᾶς χραίνων κύκλον,
αὐτουργὸς, οἵπερ καὶ μόνοι σώζουσι γῆν,
ξυνετὸς δὲ χωρεῖν ὁμόσε τοῖς λόγοις θέλων,
ἀκέραιος, ἀνεπίληπτον ἠσκηκὼς βίον·
ὃς εἶπ' Ὀρέστην παῖδα τὸν Ἀγαμέμνονος
στεφανοῦν, ὃς ἠθέλησε τιμωρεῖν πατρὶ,
κακὴν γυναῖκα κἄθεον κατακτανὼν,
ἣ κεῖν' ἀφῄρει, μήθ' ὁπλίζεσθαι χέρα
μήτε στρατεύειν ἐκλιπόντα δώματα,
εἰ τἄνδον οἰκουρήμαθ' οἱ λελειμμένοι
φθείρουσιν, ἀνδρῶν εὔνιδας λωβώμενοι.
καὶ τοῖς γε χρηστοῖς εὖ λέγειν ἐφαίνετο,
κοὐδεὶς ἔτ' εἶπε. σὸς δ' ἐπῆλθε σύγγονος,
ἔλεξε δ'· ὦ γῆν Ἰνάχου κεκτημένοι,
[πάλαι Πελασγοὶ, Δαναΐδαι δὲ δεύτερον,]
ὑμῖν ἀμύνων οὐδὲν ἧσσον ἢ πατρὶ
ἔκτεινα μητέρ'. εἰ γὰρ ἀρσένων φόνος
ἔσται γυναιξὶν ὅσιος, οὐ φθάνοιτ' ἔτ' ἂν
θνήσκοντες, ἢ γυναιξὶ δουλεύειν χρεών·
τοὐναντίον δὲ δράσετ' ἢ δρᾶσαι χρεών.

νῦν μὲν γὰρ ἡ προδοῦσα λέκτρ' ἐμοῦ πατρὸς
τέθνηκεν· εἰ δὲ δὴ κατακτενεῖτέ με,
ὁ νόμος ἀνεῖται, κοὐ φθάνοι θνήσκων τις ἄν,
ὡς τῆς γε τόλμης οὐ σπάνις γενήσεται.
ἀλλ' οὐκ ἔπειθ' ὅμιλον, εὖ δοκῶν λέγειν.
νικᾷ δ' ἐκεῖνος ὁ κακὸς ἐν πλήθει λέγων,
ὃς ἠγόρευε σύγγονον σέ τε κτανεῖν.
μόλις δ' ἔπεισε μὴ πετρούμενος θανεῖν
τλήμων Ὀρέστης· αὐτόχειρι δὲ σφαγῇ
ὑπέσχετ' ἐν τῆδ' ἡμέρᾳ λείψειν βίον
σὺν σοί. πορεύει δ' αὐτὸν ἐκκλήτων ἄπο
Πυλάδης δακρύων· σὺν δ' ὁμαρτοῦσιν φίλοι
κλαίοντες, οἰκτείροντες· ἔρχεται δέ σοι
πικρὸν θέαμα καὶ πρόσοψις ἀθλία.
ἀλλ' εὐτρέπιζε φάσγαν' ἢ βρόχον δέρῃ,
ὡς δεῖ λιπεῖν σε φέγγος· ηὑγένεια δὲ
οὐδέν σ' ἐπωφέλησεν, οὐδ' ὁ Πύθιος
τρίποδα καθίζων Φοῖβος, ἀλλ' ἀπώλεσεν.

ΧΟ. ὦ δυστάλαινα παρθέν', ὡς ξυνηρεφὲς
πρόσωπον ἐς γῆν σὸν βαλοῦσ' ἄφθογγος εἶ,
ὡς ἐς στεναγμοὺς καὶ γόους δραμουμένη.

ΗΛ. κατάρχομαι στεναγμὸν, ὦ Πελασγία, *Str.*
τιθεῖσα λευκὸν ὄνυχα διὰ παρηΐδων,
αἱματηρὸν ἄταν,
κτύπον τε κρατὸς, ὃν ἔλαχ' ἁ κατὰ χθονὸς
†νερτέρων Περσέφασσα καλλίπαις θεά.
ἰαχείτω δὲ γᾶ Κυκλωπία,
σίδαρον ἐπὶ κάρα τιθεῖσα κούριμον,
πήματ' οἴκων.
ἔλεος ἔλεος ὅδ' ἔρχεται
τῶν θανουμένων ὕπερ

στρατηλατῶν Ἑλλάδος ποτ᾽ ὄντων.
βέβακε γὰρ βέβακεν, οἴχεται τέκνων *Antistr.*
πρόπασα γέννα Πέλοπος, ὅ τ᾽ ἐπὶ μακαρίοις
ζῆλος ὤν ποτ᾽ οἴκοις·
φθόνος νιν εἷλε θεόθεν, ἅ τε δυσμενὴς
φοινία ψῆφος ἐν πολίταις.
ἰὼ ἰώ, πανδάκρυτ᾽ ἐφαμέρων
ἔθνη πολύπονα, λεύσσεθ᾽, ὡς παρ᾽ ἐλπίδας
μοῖρα βαίνει.
ἕτερα δ᾽ ἕτερος ἀμείβεται
πήματ᾽ ἐν χρόνῳ μακρῷ·
βροτῶν δ᾽ ὁ πᾶς ἀστάθμητος αἰών.
μόλοιμι τὰν οὐρανοῦ . Κ. *α′*.
μέσον χθονός τε τεταμέναν αἰωρήμασι
πέτραν ἀλύσεσι χρυσέαισι φερομέναν
δίναισιν βῶλον ἐξ Ὀλύμπου,
ἵν᾽ ἐν θρήνοισιν ἀναβοάσω
πατρὶ γέροντι Ταντάλῳ
ὃς ἔτεκεν ἔτεκε γενέτορας ἐμέθεν δόμων,
οἳ κατεῖδον ἄτας,
τὸ πτανὸν μὲν δίωγμα πώλων Κ. *β′*.
τεθριπποβάμονι στόλῳ Πέλοψ ὅτε
πελάγεσι διεδίφρευσε, Μυρτίλου φόνον
δικὼν ἐς οἶδμα πόντου,
λευκοκύμοσιν
πρὸς Γεραιστίαις
ποντίων σάλων
ᾐόσιν ἁρματεύσας.
ὅθεν δόμοισι τοῖς ἐμοῖς Κ. *γ′*.
ἦλθ᾽ ἀρὰ πολύστονος,
λόχευμα ποιμνίοισι Μαιάδος τόκου,

τὸ χρυσόμαλλον ἀρνὸς ὁπότ'
ἐγένετο τέρας ὀλοὸν ὀλοὸν
'Ατρέος ἱπποβώτα·
ὅθεν Ἔρις τό τε πτερωτὸν
ἁλίου μετέβαλεν ἅρμα,
τὰν πρὸς ἑσπέραν κέλευθον
οὐρανοῦ προσαρμόσασα
μονόπωλον ἐς 'Αῶ,
ἑπταπόρου τε δρόμημα Πελειάδος εἰς ὁδὸν ἄλλαν
  Ζεὺς μεταβάλλει, Κ. δ'.
τῶνδέ τ' ἀμείβει θανάτους θανάτων τά τ' ἐπώ-
  νυμα δεῖπνα Θυέστου
λέκτρα τε Κρήσσας 'Αερόπας δολίας δολίοισι
  γάμοις. τὰ πανύστατα δ'
εἰς ἐμὲ καὶ γενέταν ἐμὸν ἤλυθε
δόμων πολυπόνοις ἀνάγκαις.

ΧΟ. καὶ μὴν ὅδε σὸς ξύγγονος ἕρπει
ψήφῳ θανάτου κατακυρωθεὶς,
ὅ τε πιστότατος πάντων Πυλάδης
ἰσάδελφος ἀνὴρ, *ἰθύνων
νοσερὸν κῶλον
ποδὶ κηδοσύνῳ παράσειρος.

ΗΛ. οἳ 'γώ. πρὸ τύμβου γάρ σ' ὁρῶσ' ἀναστένω,
ἀδελφὲ, καὶ πάροιθε νερτέρων πυρᾶς.
οἳ 'γὼ μάλ' αὖθις. ὥς σ' ἰδοῦσ' ἐν ὄμμασι
πανυστάτην πρόσοψιν ἐξέστην φρενῶν.

ΟΡ. οὐ σῖγ' ἀφεῖσα τοὺς γυναικείους γόους
στέρξεις τὰ κρανθέντ'; οἰκτρὰ μὲν τάδ', ἀλλ' ὅμως
φέρειν ἀνάγκη τὰς παρεστώσας τύχας.

ΗΛ. καὶ πῶς σιωπῶ; φέγγος εἰσορᾶν θεοῦ
τόδ' οὐκέθ' ἡμῖν τοῖς ταλαιπώροις μέτα.

ΟΡ. σὺ μή μ' ἀπόκτειν'· ἅλις ὑπ' Ἀργείας χερὸς
τέθνηχ' ὁ τλήμων· τὰ δὲ παρόντ' ἔα κακά.
ΗΛ. ὦ μέλεος ἥβης σῆς, Ὀρέστα, καὶ πότμου
θανάτου τ' ἀώρου. ζῆν ἐχρῆν σ', ὅτ' οὐκέτ' εἶ.
ΟΡ. μὴ πρὸς θεῶν μοι περιβάλῃς ἀνανδρίαν,
ἐς δάκρυα πορθμεύουσ' ὑπόμνησιν κακῶν.
ΗΛ. θανούμεθ'· οὐχ οἷόν τε μὴ στένειν κακά.
πᾶσιν γὰρ οἰκτρὸν ἡ φίλη ψυχὴ βροτοῖς.
ΟΡ. τόδ' ἦμαρ ἡμῖν κύριον· δεῖ δ' ἢ βρόχους
ἅπτειν κρεμαστοὺς, ἢ ξίφος θήγειν χερί.
ΗΛ. σύ νύν μ', ἀδελφὲ, μή τις Ἀργείων κτάνῃ,
ὕβρισμα θέμενος τὸν Ἀγαμέμνονος γόνον.
ΟΡ. ἅλις τὸ μητρὸς αἷμ' ἔχω· σὲ δ' οὐ κτενῶ.
ἀλλ' αὐτόχειρι θνῆσχ' ὅτῳ βούλει τρόπῳ.
ΗΛ. ἔσται τάδ'· οὐδὲν σοῦ ξίφους λελείψομαι·
ἀλλ' ἀμφιθεῖναι σῇ δέρῃ θέλω χέρας.
ΟΡ. τέρπου κενὴν ὄνησιν, εἰ τερπνὸν τόδε
θανάτου πέλας βεβῶσι, περιβαλεῖν χέρας.
ΗΛ. ὦ φίλτατ', ὦ ποθεινὸν ἥδιστόν τ' ἔχων
τῆς σῆς ἀδελφῆς ὄνομα καὶ ψυχὴν μίαν.
ΟΡ. ἔκ τοί με τήξεις· καί σ' ἀμείψασθαι θέλω
φιλότητι χειρῶν. τί γὰρ ἔτ' αἰδοῦμαι τάλας;
ὦ στέρν' ἀδελφῆς, ὦ φίλον πρόσπτυγμ' ἐμὸν,
τάδ' ἀντὶ παίδων καὶ γαμηλίου λέχους
προσφθέγματ' ἀμφὶ τοῖς ταλαιπώροις πάρα.
ΗΛ. φεῦ.
πῶς ἂν ξίφος νῷ ταυτὸν, εἰ θέμις, κτάνοι,
καὶ μνῆμα δέξαιθ' ἓν, κέδρου τεχνάσματα;
ΟΡ. ἥδιστ' ἂν εἴη ταῦθ'· ὁρᾷς δὲ δὴ φίλων
ὡς ἐσπανίσμεθ', ὥστε κοινωνεῖν τάφου.
ΗΛ. οὐδ' εἶφ' ὑπὲρ σοῦ, μὴ θανεῖν σπουδὴν ἔχων,

Μενέλαος ὁ κακὸς, ὁ προδότης τοὐμοῦ πατρός;
ΟΡ. οὐδ' ὄμμ' ἔδειξεν, ἀλλ' ἐπὶ σκήπτροις ἔχων
τὴν ἐλπίδ', ηὐλαβεῖτο μὴ σώζειν φίλους.
ἀλλ' εἶ', ὅπως γενναῖα κἀγαμέμνονος
δράσαντε κατθανούμεθ' ἀξιώτατα.
κἀγὼ μὲν εὐγένειαν ἀποδείξω πόλει,
παίσας πρὸς ἧπαρ φασγάνῳ· σὲ δ' αὖ χρεὼν
ὅμοια πράσσειν τοῖς ἐμοῖς τολμήμασι.
Πυλάδη, σὺ δ' ἡμῖν τοῦ φόνου γενοῦ βραβεὺς,
καὶ κατθανόντοιν εὖ περίστειλον δέμας,
θάψον τε κοινῇ πρὸς πατρὸς τύμβον φέρων.
καὶ χαῖρ'· ἐπ' ἔργον δ', ὡς ὁρᾷς, πορεύομαι.
ΠΥ. ἐπίσχες. ἓν μὲν πρῶτά σοι μομφὴν ἔχω,
εἰ ζῆν με χρῄζειν σοῦ θανόντος ἤλπισας.
ΟΡ. τί γὰρ προσήκει κατθανεῖν σ' ἐμοῦ μέτα;
ΠΥ. ἤρου; τί δὲ ζῆν σῆς ἑταιρίας ἄτερ;
ΟΡ. οὐκ ἔκτανες σὴν μητέρ', ὡς ἐγὼ τάλας.
ΠΥ. ξὺν σοί γε κοινῇ· ταὐτὰ καὶ πάσχειν με δεῖ.
ΟΡ. ἀπόδος τὸ σῶμα πατρὶ, μὴ ξύνθνησκέ μοι.
σοὶ μὲν γάρ ἐστι πόλις, ἐμοὶ δ' οὐκ ἔστι δὴ,
καὶ δῶμα πατρὸς καὶ μέγας πλούτου λιμήν.
γάμων δὲ τῆς μὲν δυσπότμου τῆσδ' ἐσφάλης,
ἥν σοι κατηγγύησ', ἑταιρίαν σέβων·
σὺ δ' ἄλλο λέκτρον παιδοποίησαι λαβὼν,
κῆδος δὲ τοὐμὸν καὶ σὸν οὐκέτ' ἐστὶ δή.
ἀλλ' ὦ ποθεινὸν ὄνομ' ὁμιλίας ἐμῆς,
χαῖρ'· οὐ γὰρ ἡμῖν ἔστι τοῦτο, σοί γε μήν·
οἱ γὰρ θανόντες χαρμάτων τητώμεθα.
ΠΥ. ἦ πολὺ λέλειψαι τῶν ἐμῶν βουλευμάτων.
μήθ' αἷμά μου δέξαιτο κάρπιμον πέδον,
μὴ λαμπρὸς αἰθὴρ, εἴ σ' ἐγὼ προδούς ποτε

ἐλευθερώσας τοὐμὸν ἀπολίποιμί σε.
καὶ ξυγκατέκτανον γάρ, οὐκ ἀρνήσομαι,
καὶ πάντ᾽ ἐβούλευσ᾽ ὧν σὺ νῦν τίνεις δίκας·
καὶ ξυνθανεῖν οὖν δεῖ με σοὶ καὶ τῇδ᾽ ὁμοῦ.
ἐμὴν γὰρ αὐτήν, ἧς λέχος γ᾽ ἐπῄνεσα,
κρίνω δάμαρτα· τί γὰρ ἐρῶ καλόν ποτε
γῆν Δελφίδ᾽ ἐλθὼν Φωκέων ἀκρόπτολιν,
ὃς πρὶν μὲν ὑμᾶς δυστυχεῖν φίλος παρῆν,
νῦν δ᾽ οὐκέτ᾽ εἰμὶ δυστυχοῦντί σοι φίλος;
οὐκ ἔστιν, ἀλλὰ ταῦτα μὲν κἀμοὶ μέλει.
ἐπεὶ δὲ κατθανούμεθ᾽, ἐς κοινοὺς λόγους
ἔλθωμεν, ὡς ἂν Μενέλεως ξυνδυστυχῇ.

ΟΡ. ὦ φίλτατ᾽, εἰ γὰρ τοῦτο κατθάνοιμ᾽ ἰδών.
ΠΥ. πιθοῦ νυν, ἀνάμεινον δὲ φασγάνου τομάς.
ΟΡ. μενῶ, τὸν ἐχθρὸν εἴ τι τιμωρήσομαι.
ΠΥ. σίγα νυν· ὡς γυναιξὶ πιστεύω βραχύ.
ΟΡ. μηδὲν τρέσῃς τάσδ᾽· ὡς πάρεισ᾽ ἡμῖν φίλαι.
ΠΥ. Ἑλένην κτάνωμεν, Μενέλεῳ λύπην πικράν.
ΟΡ. πῶς; τὸ γὰρ ἕτοιμόν ἐστιν, εἴ γ᾽ ἔσται καλῶς.
ΠΥ. σφάξαντες. ἐν δόμοις δὲ κρύπτεται σέθεν.
ΟΡ. μάλιστα· καὶ δὴ πάντ᾽ ἀποσφραγίζεται.
ΠΥ. ἀλλ᾽ οὐκέθ᾽, Ἅιδην νυμφίον κεκτημένη.
ΟΡ. καὶ πῶς; ἔχει γὰρ βαρβάρους ὀπάονας.
ΠΥ. τίνας; Φρυγῶν γὰρ οὐδέν᾽ ἂν τρέσαιμ᾽ ἐγώ.
ΟΡ. οἵους ἐνόπτρων καὶ μύρων ἐπιστάτας.
ΠΥ. τρυφὰς γὰρ ἥκει δεῦρ᾽ ἔχουσα Τρωικάς;
ΟΡ. ὥσθ᾽ Ἑλλὰς αὐτῇ σμικρὸν οἰκητήριον.
ΠΥ. οὐδὲν τὸ δοῦλον πρὸς τὸ μὴ δοῦλον γένος.
ΟΡ. καὶ μὴν τόδ᾽ ἔρξας δὶς θανεῖν οὐχ ἅζομαι.
ΠΥ. ἀλλ᾽ οὐδ᾽ ἐγὼ μήν, σοί γε τιμωρούμενος.
ΟΡ. τὸ πρᾶγμα δήλου καὶ πέραιν᾽, ὅπως λέγεις.

ΠΥ. εἴσιμεν ἐς οἴκους δῆθεν ὡς θανούμενοι.
ΟΡ. ἔχω τοσοῦτον, τἀπίλοιπα δ' οὐκ ἔχω.
ΠΥ. γόους πρὸς αὐτὴν θησόμεσθ' ἃ πάσχομεν.
ΟΡ. ὥστ' ἐκδακρῦσαί γ' ἔνδοθεν κεχαρμένην.
ΠΥ. καὶ νῷν παρέσται ταῦθ' ἅπερ κείνῃ τότε.
ΟΡ. ἔπειτ' ἀγῶνα πῶς ἀγωνιούμεθα;
ΠΥ. κρύπτ' ἐν πέπλοισι τοισίδ' ἕξομεν ξίφη.
ΟΡ. πρόσθεν δ' ὀπαδῶν τίς ὄλεθρος γενήσεται;
ΠΥ. ἐκκλῄσομεν σφᾶς ἄλλον ἄλλοσε στέγης.
ΟΡ. καὶ τόν γε μὴ σιγῶντ' ἀποκτείνειν χρεών.
ΠΥ. εἶτ' αὐτὸ δηλοῖ τοὔργον ᾗ τείνειν χρεών.
ΟΡ. Ἑλένην φονεύειν· μανθάνω τὸ σύμβολον.
ΠΥ. ἔγνως· ἄκουσον δ' ὡς καλῶς βουλεύομαι.
εἰ μὲν γὰρ ἐς γυναῖκα σωφρονεστέραν
ξίφος μεθεῖμεν, δυσκλεὴς ἂν ἦν φόνος·
νῦν δ' ὑπὲρ ἁπάσης Ἑλλάδος δώσει δίκην,
ὧν πατέρας ἔκτειν', ὧν τ' ἀπώλεσεν τέκνα
νύμφας τ' ἔθηκεν ὀρφανὰς ξυναόρων.
ὀλολυγμὸς ἔσται, πῦρ τ' ἀνάψουσιν θεοῖς,
σοὶ πολλὰ κἀμοὶ κέδν' ἀρώμενοι τυχεῖν,
κακῆς γυναικὸς οὕνεχ' αἷμ' ἐπράξαμεν.
ὁ μητροφόντης δ' οὐ καλεῖ, ταύτην κτανών,
ἀλλ' ἀπολιπὼν τοῦτ' ἐπὶ τὸ βέλτιον πεσεῖ
Ἑλένης λεγόμενος τῆς πολυκτόνου φονεύς.
οὐ δεῖ ποτ' οὐ δεῖ Μενέλεων μὲν εὐτυχεῖν,
τὸν σὸν δὲ πατέρα καὶ σὲ κἀδελφὴν θανεῖν
μητέρα τ', ἐῶ τοῦτ', οὐ γὰρ εὐπρεπὲς λέγειν,
δόμους τ' ἔχειν σούς, δι' Ἀγαμέμνονος δόρυ
λαβόντα νύμφην· μὴ γὰρ οὖν ζῴην ἔτι,
εἰ μὴ 'π' ἐκείνῃ φάσγανον σπάσω μέλαν.
ἢν δ' οὖν τὸν Ἑλένης μὴ κατάσχωμεν φόνον,

πρήσαντες οἴκους τούσδε κατθανούμεθα.
ἑνὸς γὰρ οὐ σφαλέντες ἕξομεν κλέος,
καλῶς θανόντες ἢ καλῶς σεσωσμένοι.

ΧΟ. πάσαις γυναιξὶν ἀξία στυγεῖν ἔφυ
ἡ Τυνδαρὶς παῖς, ἣ κατῄσχυνεν γένος.

ΟΡ. φεῦ·
οὐκ ἔστιν οὐδὲν κρεῖσσον ἢ φίλος σαφὴς,
οὐ πλοῦτος, οὐ τυραννίς· ἀλόγιστον δέ τι
τὸ πλῆθος ἀντάλλαγμα γενναίου φίλου.
σὺ γὰρ τά τ' εἰς Αἴγισθον ἐξηῦρες κακὰ
καὶ πλησίον παρῆσθα κινδύνων ἐμοὶ,
νῦν τ' αὖ δίδως μοι πολεμίων τιμωρίαν,
κοὐκ ἐκποδὼν εἶ. παύσομαί σ' αἰνῶν, ἐπεὶ
βάρος τι κἀν τῷδ' ἐστὶν, αἰνεῖσθαι λίαν.
ἐγὼ δὲ πάντως ἐκπνέων ψυχὴν ἐμὴν
δράσας τι χρῄζω τοὺς ἐμοὺς ἐχθροὺς θανεῖν,
ἵν' ἀνταναλώσω μὲν οἵ με προὔδοσαν,
στένωσι δ' οἵπερ κἄμ' ἔθηκαν ἄθλιον.
Ἀγαμέμνονός τοι παῖς πέφυχ', ὃς Ἑλλάδος
ἦρξ' ἀξιωθεὶς, οὐ τύραννος, ἀλλ' ὅμως
ῥώμην θεοῦ τιν' ἔσχ'· ὃν οὐ καταισχυνῶ
δοῦλον παρασχὼν θάνατον, ἀλλ' ἐλευθέρως
ψυχὴν ἀφήσω, Μενέλεων δὲ τίσομαι.
ἑνὸς γὰρ εἰ λαβοίμεθ', εὐτυχοῖμεν ἂν,
εἴ ποθεν ἄελπτος παραπέσοι σωτηρία
κτανοῦσι μὴ θανοῦσιν· εὔχομαι τάδε.
ὃ βούλομαι γὰρ ἡδὺ καὶ διὰ στόμα
πτηνοῖσι μύθοις ἀδαπάνως τέρψαι φρένα.

ΗΛ. ἐγὼ, κασίγνητ', αὐτὸ τοῦτ' ἔχειν δοκῶ,
σωτηρίαν σοὶ τῷδέ τ' ἐκ τρίτων τ' ἐμοί.

ΟΡ. θεοῦ λέγεις πρόνοιαν. ἀλλὰ ποῦ τόδε;

ἐπεὶ τὸ συνετόν γ' οἶδα σῇ ψυχῇ παρόν.
ΗΛ. ἄκουε δή νυν· καὶ σὺ δεῦρο νοῦν ἔχε.
ΟΡ. λέγ'· ὡς τὸ μέλλειν ἀγάθ' ἔχει τιν' ἡδονήν.
ΗΛ. Ἑλένης κάτοισθα θυγατέρ'; εἰδότ' ἠρόμην.
ΟΡ. οἶδ', ἣν ἔθρεψεν Ἑρμιόνην μήτηρ ἐμή.
ΗΛ. αὕτη βέβηκε πρὸς Κλυταιμνήστρας τάφον.
ΟΡ. τί χρῆμα δράσουσ'; ὑποτίθης τίν' ἐλπίδα;
ΗΛ. χοὰς κατασπείσουσ' ὑπὲρ μητρὸς τάφῳ.
ΟΡ. καὶ δὴ τί μοι τοῦτ' εἶπας ἐς σωτηρίαν;
ΗΛ. ξυλλάβεθ' ὅμηρον τήνδ', ὅταν στείχῃ πάλιν.
ΟΡ. τίνος τόδ' εἶπας φάρμακον τρισσοῖς φίλοις;
ΗΛ. Ἑλένης θανούσης, ἤν τι Μενέλεώς σε δρᾷ,
ἢ τόνδε κἀμὲ, πᾶν γὰρ ἓν φίλον τόδε,
λέγ' ὡς φονεύσεις Ἑρμιόνην· ξίφος δὲ χρὴ
δέρῃ πρὸς αὐτῇ παρθένου σπάσαντ' ἔχειν.
κἂν μέν σε σώζῃ μὴ θανεῖν χρῄζων κόρην
Μενέλαος, Ἑλένης πτῶμ' ἰδὼν ἐν αἵματι,
μέθες πεπᾶσθαι πατρὶ παρθένου δέμας·
ἢν δ' ὀξυθύμου μὴ κρατῶν φρονήματος
κτείνῃ σε, καὶ σὺ σφάζε παρθένου δέρην.
καί νιν δοκῶ, τὸ πρῶτον ἢν πολὺς παρῇ,
χρόνῳ μαλάξειν σπλάγχνον. οὔτε γὰρ θρασὺς
οὔτ' ἄλκιμος πέφυκε. τήνδ' ἡμῖν ἔχω
σωτηρίας ἔπαλξιν. εἴρηται λόγος.
ΟΡ. ὦ τὰς φρένας μὲν ἄρσενας κεκτημένη,
τὸ σῶμα δ' ἐν γυναιξὶ θηλείαις πρέπον,
ὡς ἀξία ζῆν μᾶλλον ἢ θανεῖν ἔφυς.
Πυλάδη, τοιαύτης ἆρ' ἁμαρτήσει τάλας
γυναικὸς, ἢ ζῶν μακάριον κτήσει λέχος.
ΠΥ. εἰ γὰρ γένοιτο, Φωκέων δ' ἔλθοι πόλιν,
καλοῖσιν ὑμεναίοισιν ἀξιουμένη.

ΟΡ. ἥξει δ' ἐς οἴκους Ἑρμιόνη τίνος χρόνου;
ὡς τἄλλα γ' εἶπας, εἴπερ εὐτυχήσομεν,
κάλλισθ', ἑλόντες σκύμνον ἀνοσίου πατρός.
ΗΛ. καὶ δὴ πέλας νιν δωμάτων εἶναι δοκῶ·
τοῦ γὰρ χρόνου τὸ μῆκος αὐτὸ συντρέχει.
ΟΡ. καλῶς· σὺ μέν νυν, σύγγον' Ἠλέκτρα, δόμων
πάρος μένουσα παρθένου δέχου πόδα·
φύλασσε δ', ἤν τις, πρὶν τελευτηθῇ φόνος,
ἢ ξύμμαχός τις ἢ κασίγνητος πατρὸς
ἐλθὼν ἐς οἴκους φθῇ, γέγωνέ τ' ἐς δόμους,
ἢ σανίδα παίσασ' ἢ λόγους πέμψασ' ἔσω.
ἡμεῖς δ' ἔσω στείχοντες ἐπὶ τὸν ἔσχατον
ἀγῶν' ὁπλιζώμεσθα φασγάνῳ χέρας,
Πυλάδη· σὺ γὰρ δὴ συμπονεῖς ἐμοὶ πόνους.
ὦ δῶμα ναίων νυκτὸς ὀρφναίας πάτερ,
καλεῖ σ' Ὀρέστης παῖς σὸς ἐπίκουρον μολεῖν
τοῖς δεομένοισι. διὰ σὲ γὰρ πάσχω τάλας
ἀδίκως· προδέδομαι δ' ὑπὸ κασιγνήτου σέθεν,
δίκαια πράξας· οὗ θέλω δάμαρθ' ἑλὼν
κτεῖναι· σὺ δ' ἡμῖν τοῦδε συλλήπτωρ γενοῦ.
ΗΛ. ὦ πάτερ, ἱκοῦ δῆτ', εἰ κλύεις ἔσω χθονὸς
τέκνων καλούντων, οἳ σέθεν θνήσκουσ' ὕπερ.
ΠΥ. ὦ συγγένεια πατρὸς ἐμοῦ, κἀμὰς λιτάς,
Ἀγάμεμνον, εἰσάκουσον, ἔκσωσον τέκνα.
ΟΡ. ἔκτεινα μητέρ', ΠΥ. ἡψάμην δ' ἐγὼ ξίφους.
ΗΛ. ἐγὼ δέ γ' ἐπεκέλευσα κἀπέλυσ' ὄκνου.
ΟΡ. σοί, πάτερ, ἀρήγων. ΗΛ. οὐδ' ἐγὼ προὔδωκά σε.
ΠΥ. οὐκοῦν ὀνείδη τάδε κλύων ῥῦσαι τέκνα.
ΟΡ. δακρύοις κατασπένδω σ'. ΗΛ. ἐγὼ δ' οἴκτοισί γε.
ΠΥ. παύσασθε, καὶ πρὸς ἔργον ἐξορμώμεθα
εἴπερ γὰρ εἴσω γῆς ἀκοντίζουσ' ἀραί,

κλύει. σὺ δ', ὦ Ζεῦ πρόγονε, καὶ Δίκης σέβας,
δότ' εὐτυχῆσαι τῷδ' ἐμοί τε τῇδέ τε·
τρισσοῖς φίλοις γὰρ εἷς ἀγών, δίκη μία,
ἢ ζῆν ἅπασιν ἢ θανεῖν ὀφείλεται.

ΗΛ. Μυκηνίδες ὦ φίλιαι, *Str.*
τὰ πρῶτα κατὰ Πελασγὸν ἕδος Ἀργείων.

ΧΟ. τίνα θροεῖς αὐδάν, πότνια; παραμένει γὰρ ἔτι
σοι τόδ' ἐν Δαναΐδῶν πόλει.

ΗΛ. στῆθ' αἱ μὲν ὑμῶν τόνδ' ἁμαξήρη τρίβον,
αἱ δ' ἐνθάδ' ἄλλον οἶμον ἐς φρουρὰν δόμων.

ΧΟ. τί δέ με τόδε χρέος ἀπύεις,
ἔνεπέ μοι, φίλα.

ΗΛ. φόβος ἔχει με μή τις ἐπὶ δώμασι
σταθεὶς ἐπὶ φοίνιον αἷμα πήματα πήμασιν ἐξ-
εύρῃ.

ΗΜΙΧΟΡΙΟΝ.

χωρεῖτ', ἐπειγώμεσθ'· ἐγὼ μὲν οὖν τρίβον
τόνδ' ἐκφυλάξω, τὸν πρὸς ἡλίου βολάς.

ΗΜ. καὶ μὴν ἐγὼ τόνδ', ὃς πρὸς ἑσπέραν φέρει.

ΗΛ. δόχμιά νυν κόρας διάφερ' ὀμμάτων
ἐκεῖθεν ἐνθάδ', εἶτα παλινσκοπιάν.

ΗΜ. ἔχομεν ὡς θροεῖς.

ΗΛ. ἑλίσσετέ νυν βλέφαρον, *Antistr.*
κόρας διάδοτε διαὶ βοστρύχων πάντῃ.

ΗΜ. ὅδε τίς ἐν τρίβῳ; πρόσεχε, τίς ὅδ' ἄρ' ἀμφὶ
μέλαθρον πολεῖ σὸν ἀγρότας ἀνήρ;

ΗΛ. ἀπωλόμεσθ' ἄρ', ὦ φίλαι· κεκρυμμένους
θῆρας ξιφήρεις αὐτίκ' ἐχθροῖσιν φανεῖ.

ΗΜ. ἄφοβος ἔχε· κενός, ὦ φίλα,
στίβος, ὃν οὐ δοκεῖς.

ΗΛ. τί δέ; τὸ σὸν βέβαιον ἔτι μοι μένει;
δὸς ἀγγελίαν ἀγαθάν τιν', εἰ τάδ' ἔρημα τὰ πρόσθ' αὐλᾶς.
ΗΜ. καλῶς τά γ' ἐνθένδ'· ἀλλὰ τἀπὶ σοῦ σκόπει·
ὡς οὔτις ἡμῖν Δαναϊδῶν πελάζεται.
ΗΜ. ἐς ταὐτὸν ἥκεις· καὶ γὰρ οὐδὲ τῇδ' ὄχλος.
ΗΛ. φέρε νυν ἐν πύλαισιν ἀκοὰν βάλω·
τί μέλλεθ' οἱ κατ' οἶκον ἐν ἡσυχίᾳ
σφάγια φοινίσσειν;
οὐκ εἰσακούουσ'· ὦ τάλαιν' ἐγὼ κακῶν. K. α'.
ἆρ' ἐς τὸ κάλλος ἐκκεκώφηται ξίφη;
τάχα τις Ἀργείων ἔνοπλος ὁρμήσας
ποδὶ βοηδρόμῳ μέλαθρα προσμίξει.
σκέψασθέ νυν ἄμεινον· οὐχ ἕδρας ἀγών·
ἀλλ' αἱ μὲν ἐνθάδ', αἱ δ' ἐκεῖσ' ἑλίσσετε.
ΧΟ. ἀμείβω κέλευθον σκοποῦσα παντᾶ.
ΕΛ. ἰὼ Πελασγὸν Ἄργος, ὄλλυμαι κακῶς.
ΗΜ. ἠκούσαθ'; ἄνδρες χεῖρ' ἔχουσιν ἐν φόνῳ.
ΗΜ. Ἑλένης τὸ κώκυμ' ἐστὶν, ὡς ἀπεικάσαι.
ΗΛ. ὦ Διὸς, ὦ Διὸς ἀέναον κράτος,
ἔλθ' ἐπίκουρον ἐμοῖς φίλοισι πάντως.
ΕΛ. Μενέλαε, θνήσκω· σὺ δὲ παρών μ' οὐκ ὠφελεῖς.
ΗΛ. φονεύετε, καίνετε, ὄλλυτε, K. β'.
δίπτυχα δίστομα φάσγανα πέμπετε
ἐκ χερὸς ἱέμενοι
τὰν λιποπάτορα λιπόγαμόν θ', ἃ πλείστους ἔκανεν Ἑλλάνων
δορὶ παρὰ ποταμὸν ὀλομένους,
ὅθι δάκρυα δάκρυσι
συνέπεσεν σιδαρέοισι
βέλεσιν ἀμφὶ τὰς Σκαμάνδρου δίνας.

ΧΟ. σιγᾶτε σιγᾶτ'· ᾐσθόμην κτύπου τινὸς
κέλευθον ἐσπεσόντος ἀμφὶ δώματα.
ΗΛ. ὦ φίλταται γυναῖκες, ἐς μέσον φόνον
ἥδ' Ἑρμιόνη πάρεστι· παύσωμεν βοήν.
στείχει γὰρ ἐσπεσοῦσα δικτύων βρόχους.
καλὸν τὸ θήραμ', ἢν ἁλῷ, γενήσεται.
πάλιν κατάστηθ' ἡσύχῳ μὲν ὄμματι,
χρόᾳ τ' ἀδήλῳ τῶν δεδραμένων πέρι·
κἀγὼ σκυθρωποὺς ὀμμάτων ἕξω κόρας,
ὡς δῆθεν οὐκ εἰδυῖα τἀξειργασμένα.
ὦ παρθέν', ἥκεις τὸν Κλυταιμνήστρας τάφον
στέψασα καὶ σπείσασα νερτέροις χοάς;

ΕΡΜΙΟΝΗ.

ἥκω, λαβοῦσα πρευμένειαν. ἀλλά με
φόβος τις εἰσελήλυθ', ἥντιν' ἐν δόμοις
τηλουρὸς οὖσα δωμάτων κλύω βοήν.
ΗΛ. τί δ'; ἄξι' ἡμῖν τυγχάνει στεναγμάτων.
ΕΡ. εὔφημος ἴσθι· τί δὲ νεώτερον λέγεις;
ΗΛ. θανεῖν Ὀρέστην κἄμ' ἔδοξε τῇδε γῇ.
ΕΡ. μὴ δῆτ', ἐμούς γε συγγενεῖς πεφυκότας.
ΗΛ. ἄραρ'· ἀνάγκης δ' ἐς ζυγὸν καθέσταμεν.
ΕΡ. ἦ τοῦδ' ἕκατι καὶ βοὴ κατὰ στέγας;
ΗΛ. ἱκέτης γὰρ Ἑλένης γόνασι προσπεσὼν βοᾷ.
ΕΡ. τίς; οὐδὲν οἶδα μᾶλλον, ἢν σὺ μὴ λέγῃς.
ΗΛ. τλήμων Ὀρέστης μὴ θανεῖν, ἐμοῦ θ' ὕπερ.
ΕΡ. ἐπ' ἀξίοισί τἄρ' ἀνευφημεῖ δόμος.
ΗΛ. περὶ τοῦ γὰρ ἄλλου μᾶλλον ἂν φθέγξαιτό τις;
ἀλλ' ἐλθὲ καὶ μετάσχες ἱκεσίας φίλοις,
σῇ μητρὶ προσπεσοῦσα τῇ μέγ' ὀλβίᾳ,
Μενέλαον ἡμᾶς μὴ θανόντας εἰσιδεῖν.

ἀλλ' ὦ τραφεῖσα μητρὸς ἐν χεροῖν ἐμῆς,
οἴκτειρον ἡμᾶς κἀποκούφισον κακῶν.
ἴθ' εἰς ἀγῶνα δεῦρ', ἐγὼ δ' ἡγήσομαι·
σωτηρίας γὰρ τέρμ' ἔχεις ἡμῖν μόνη.
ΕΡ. ἰδοὺ, διώκω τὸν ἐμὸν ἐς δόμους πόδα.
σώθηθ' ὅσον γε τοὐπ' ἔμ'.
ΗΛ. ὦ κατὰ στέγας
φίλοι ξιφήρεις, οὐχὶ συλλήψεσθ' ἄγραν;
ΕΡ. οἲ 'γώ· τίνας τούσδ' εἰσορῶ;
ΟΡ. σιγᾶν χρεών·
ἡμῖν γὰρ ἥκεις, οὐχὶ σοὶ, σωτηρία.
ΗΛ. ἔχεσθ' ἔχεσθε· φάσγανον δὲ πρὸς δέρῃ
βαλόντες ἡσυχάζεθ', ὡς εἰδῇ τόδε
Μενέλαος, οὕνεκ' ἄνδρας, οὐ Φρύγας κακοὺς,
εὑρὼν ἔπραξεν οἷα χρὴ πράσσειν κακούς.
ΧΟ. ἰὼ ἰὼ φίλαι, κτύπον ἐγείρετε, κτύπον καὶ βοὰν *Str.*
πρὸ μελάθρων, ὅπως ὁ πραχθεὶς φόνος
μὴ δεινὸν Ἀργείοισιν ἐμβάλῃ φόβον,
βοηδρομῆσαι πρὸς δόμους τυραννικοὺς,
πρὶν ἐτύμως ἴδω τὸν Ἑλένας φόνον
καθαιμακτὸν ἐν δόμοις κείμενον,
ἢ καὶ λόγον του προσπόλων πυθώμεθα·
τὰς μὲν γὰρ οἶδα συμφορὰς, τὰς δ' οὐ σαφῶς.
διὰ δίκας ἔβα θεῶν
νέμεσις ἐς Ἑλέναν.
δακρύοισι γὰρ Ἑλλάδ' ἅπασαν ἔπλησε,
διὰ τὸν ὀλόμενον ὀλόμενον Ἰδαῖον
Πάριν, ὃς ἄγαγ' Ἑλλάδ' εἰς Ἴλιον.
ἀλλὰ κτυπεῖ γὰρ κλῇθρα βασιλείων δόμων,
σιγήσατ'· ἔξω γάρ τις ἐκβαίνει Φρυγῶν,
οὗ πευσόμεσθα τἀν δόμοις ὅπως ἔχει.

ΦΡΥΞ.

Ἀργεῖον ξίφος ἐκ θανάτου πέφευγα Κ. α΄.
βαρβάροις εὐμάρισιν,
κεδρωτὰ παστάδων ὑπὲρ τέρεμνα
Δωρικάς τε τριγλύφους,
φροῦδα φροῦδα, γᾶ γᾶ,
βαρβάροισι δρασμοῖς.
αἰαῖ· πᾶ φύγω, ξέναι,
πολιὸν αἰθέρ᾽ ἀμπτάμενος ἢ πόντον, Ὠκεανὸς ὃν
ταυρόκρανος ἀγκάλαις
ἑλίσσων κυκλοῖ χθόνα;

ΧΟ. τί δ᾽ ἔστιν, Ἑλένης πρόσπολ᾽, Ἰδαῖον κάρα;

ΦΡ. Ἴλιον Ἴλιον, ὤμοι μοι, Κ. β΄.
Φρύγιον ἄστυ καλλίβωλον,
Ἴδας ὄρος ἱερὸν, ὥς σ᾽ ὀλόμενον στένω,
[ἁρμάτειον ἁρμάτειον]
μέλος βαρβάρῳ βοᾷ, διὰ τὸ τᾶς
ὀρνιθόγονον ὄμμα κυκνόπτερον
καλλοσύνας Λήδας σκύμνου δυσελένας,
ξεστῶν περγάμων Ἀπολλωνίων
ἐρινύν· τοτοῖ·
ἰαλέμων ἰαλέμων
Δαρδανία τλάμων Γανυμήδεος
ἱπποσύνας Διὸς εὐνέτα.

ΧΟ. σαφῶς λέγ᾽ ἡμῖν αὔθ᾽ ἕκαστα τἀν δόμοις·
τὰ γὰρ πρὶν οὐκ εὔγνωστα συμβαλοῦσ᾽ ἔχω.

ΦΡ. αἴλινον αἴλινον ἀρχὰν θανάτου Κ. γ΄.
βάρβαροι λέγουσιν, αἰαῖ,
Ἀσιάδι φωνᾷ, βασιλέων

ὅταν αἷμα χυθῇ κατὰ γᾶν ξίφεσιν
σιδαρέοισιν Ἅιδα.
ἦλθον ἐς δόμους, ἵν᾽ αὔθ᾽ ἕκαστά σοι λέγω,
λέοντες Ἕλλανες δύο διδύμω.
τῷ μὲν ὁ στρατηλάτας πατὴρ ἐκλῄζετο·
ὁ δὲ παῖς Στροφίου, κακόμητις ἀνὴρ,
οἷος Ὀδυσσεὺς, σιγᾷ δόλιος,
πιστὸς δὲ φίλοις, θρασὺς εἰς ἀλκὰν,
ξυνετὸς πολέμου, φόνιός τε δράκων.
ἔρροι τᾶς ἡσύχου προνοίας, Κ. δ΄.
κακοῦργος ὤν. οἱ δὲ πρὸς θρόνους ἔσω
μολόντες ἃς ἔγημ᾽ ὁ τοξότας Πάρις
γυναικὸς, ὄμμα δακρύοις
πεφυρμένοι, ταπεινοὶ
ἕζονθ᾽, ὁ μὲν τὸ κεῖθεν, ὁ δὲ
τὸ κεῖθεν, ἄλλος ἄλλοθεν πεφαργμένοι.
περὶ δὲ γόνυ χέρας ἱκεσίους Κ. ε΄.
ἔβαλον ἔβαλον Ἑλένας ἄμφω.
ἀνὰ δὲ δρομάδες ἔθορον ἔθορον
ἀμφίπολοι Φρύγες·
προσεῖπε δ᾽ ἄλλος ἄλλον
πεσὼν ἐν φόβῳ,
μή τις εἴη δόλος.
κἀδόκει τοῖς μὲν οὔ, τοῖς δ᾽ ἐς ἀρκυστάταν
μηχανὰν ἐμπλέκειν
παῖδα τὰν Τυνδαρίδ᾽ ὁ μητροφόντας δράκων.
ΧΟ. σὺ δ᾽ ἦσθα ποῦ τότ᾽, ἢ πάλαι φεύγεις φόβῳ;
ΦΡ. Φρυγίοις ἔτυχον Φρυγίοισι νόμοις Κ. ζ΄.
παρὰ βόστρυχον αὔραν αὔραν
Ἑλένας Ἑλένας εὐπᾶγι κύκλῳ
πτερίνῳ πρὸ παρηΐδος ᾄσσων

βαρβάροισι νόμοισιν.
ἁ δὲ λίνον ἠλακάτᾳ
δακτύλοις ἕλισσε,
νῆμά θ' ἵετο πέδῳ,
σκύλων Φρυγίων ἐπὶ τύμβον ἀγάλματα συστολίσαι χρῄζουσα λίνῳ,
φάρεα πορφύρεα, δῶρα Κλυταιμνήστρᾳ.
προσεῖπεν δ' Ὀρέστας Λάκαιναν κόραν· Κ. η'.
ὦ Διὸς παῖ, θὲς ἴχνος πέδῳ
δεῦρ' ἀποστᾶσα κλισμοῦ, Πέλοπος
ἐπὶ προπάτορος παλαιᾶς ἕδραν ἑστίας,
ἵν' εἰδῇς λόγους ἐμούς.
ἄγει δ' ἄγει νιν· ἁ δ' ἐφείπετ', οὐ πρόμαντις ὧν ἔμελλεν·
ὁ δὲ συνεργὸς ἄλλ' ἔπρασσ' ἰὼν κακὸς Φωκεύς,
οὐκ ἐκποδὼν ἴτ', ἀλλ' ἀεὶ κακοὶ Φρύγες;
ἔκλῃσε δ' ἄλλον ἄλλοσ' ἐν στέγαις·
τοὺς μὲν ἐν σταθμοῖσιν ἱππικοῖς,
τοὺς δ' ἐν ἐξέδραισι, τοὺς δ' ἐκεῖσ' ἐκεῖθεν,
ἄλλον ἄλλοσε διαρμόσας ἀποπρὸ δεσποίνας.

ΧΟ. *τί τοὐπὶ τῷδε συμφορᾶς ἐγίγνετο;*

ΦΡ. *Ἰδαία μᾶτερ, μᾶτερ,* Κ. θ'.
ὀβρίμα ὀβρίμα, αἰαῖ,
φονίων παθέων, ἀνόμων τε κακῶν
ἅπερ ἔδρακον ἔδρακον
ἐν δόμοις τυράννων.
ἀμφὶ πορφυρέων πέπλων
ὑπὸ σκότου
ξίφη σπάσαντες ἐν χεροῖν,
ἄλλος ἄλλοσε
δίνασεν ὄμμα, μή τις παρὼν τύχοι.

ὡς κάπροι δ' ὀρέστεροι γυναικὸς ἀντίοι σταθέντες
ἐννέπουσι, κατθανεῖ
κατθανεῖ,
κακός σ' ἀποκτενεῖ πόσις,
κασιγνήτου προδοὺς ἐν Ἄργει θανεῖν γόνον.
ἁ δ' ἀνίαχεν ἴαχεν, ὤμοι μοι· Κ. ι'.
λευκὸν δ' ἐμβαλοῦσα πῆχυν στέρνοις,
κτύπησε κρᾶτα μέλεον πλαγάν·
φυγᾷ δὲ ποδὶ τὸ χρυσεοσάνδαλον
ἴχνος ἔφερεν ἔφερεν·
ἐς κόμας δὲ δακτύλους δικὼν Ὀρέστας,
Μυκηνίδ' ἀρβύλαν προβάς,
ὤμοις ἀριστεροῖσιν ἀνακλάσας δέρην,
παίειν λαιμῶν ἔμελλεν εἴσω μέλαν ξίφος.
ΧΟ. ποῦ δῆτ' ἀμύνειν οἱ κατὰ στέγας Φρύγες;
ΦΡ. ἰαχᾷ δόμων θύρετρα καὶ σταθμοὺς Κ. ια'.
μοχλοῖσιν ἐκβαλόντες, ἔνθ' ἐμίμνομεν,
βοηδρομοῦμεν ἄλλος ἄλλοθεν στέγης,
ὁ μὲν πέτρους, ὁ δ' ἀγκύλας,
ὁ δὲ ξίφος πρόκωπον ἐν χεροῖν ἔχων.
ἔναντα δ' ἦλθεν
Πυλάδης ἀλίαστος, οἷος οἷος
Ἕκτωρ ὁ Φρύγιος ἢ τρικόρυθος Αἴας,
ὃν εἶδον εἶδον ἐν πύλαισι Πριαμίσιν·
φασγάνων δ' ἀκμὰς ξυνήψαμεν.
τότε δὴ τότε διαπρεπεῖς ἐγένοντο Φρύγες Κ. ιβ'.
ὅσον Ἄρεος ἀλκὰν ἥσσονες Ἑλλάδος
ἐγενόμεσθ' αἰχμᾶς,
ὁ μὲν οἰχόμενος φυγάς, ὁ δὲ νέκυς ὤν,
ὁ δὲ τραῦμα φέρων, ὁ δὲ λισσόμενος,
θανάτου προβολάν·

ὑπὸ σκότον δ' ἐφεύγομεν·
νεκροὶ δ' ἔπιπτον, οἱ δ' ἔμελλον, οἱ δ' ἔκειντ'.
ἔμολε δ' ἁ τάλαιν' Ἑρμιόνα δόμους
ἐπὶ φόνῳ χαμαιπετεῖ ματρὸς, ἅ νιν ἔτεκεν τλάμων.
ἄθυρσοι δ' οἷά νιν δραμόντε βάκχαι K. ιγ'.
σκύμνον ἐν χεροῖν ὀρείαν
ξυνήρπασαν· πάλιν δὲ τὰν Διὸς κόραν
ἐπὶ σφαγὰν ἔτεινον· ἁ δ' ἐκ θαλάμων
ἐγένετο διαπρὸ δωμάτων ἄφαντος,
ὦ Ζεῦ καὶ γᾶ καὶ φῶς καὶ νὺξ,
ἤτοι φαρμάκοισιν ἢ μάγων
τέχναισιν ἢ θεῶν κλοπαῖς.
τὰ δ' ὕστερ' οὐκέτ' οἶδα· δραπέτην γὰρ ἐξέκλεπτον ἐκ δόμων πόδα.
πολύπονα δὲ πολύπονα πάθεα
Μενέλαος ἀνασχόμενος ἀνόνητον
ἀπὸ Τροίας ἔλαβε τὸν Ἑλένας γάμον.

ΧΟ. καὶ μὴν ἀμείβει καινὸν ἐκ καινῶν τόδε·
ξιφηφόρον γὰρ εἰσορῶ πρὸ δωμάτων
βαίνοντ' Ὀρέστην ἐπτοημένῳ ποδί.
ΟΡ. ποῦ 'στιν οὗτος ὃς πέφευγεν ἐκ δόμων τοὐμὸν ξίφος;
ΦΡ. προσκυνῶ σ', ἄναξ, νόμοισι βαρβάροισι προσπίτνων.
ΟΡ. οὐκ ἐν Ἰλίῳ τάδ' ἐστὶν, ἀλλ' ἐν Ἀργείᾳ χθονί.
ΦΡ. πανταχοῦ ζῆν ἡδὺ μᾶλλον ἢ θανεῖν τοῖς σώφροσιν.
ΟΡ. οὔτι που κραυγὴν ἔθηκας Μενέλεῳ βοηδρομεῖν;
ΦΡ. σοὶ μὲν οὖν ἔγωγ' ἀμύνειν· ἀξιώτερος γὰρ εἶ.
ΟΡ. ἐνδίκως ἡ Τυνδάρειος ἆρα παῖς διώλετο;
ΦΡ. ἐνδικώτατ', εἴ γε λαιμοὺς εἶχε τριπτύχους θανεῖν.
ΟΡ. δειλίᾳ γλώσσῃ χαρίζει, τἄνδον οὐχ οὕτω φρονῶν.

ΦΡ. *οὐ γὰρ, ἥτις Ἑλλάδ' αὐτοῖς Φρυξὶ διελυμήνατο;*
ΟΡ. *ὄμοσον, εἰ δὲ μὴ, κτενῶ σε, μὴ λέγειν ἐμὴν χάριν.*
ΦΡ. *τὴν ἐμὴν ψυχὴν κατώμοσ', ἣν ἂν εὐορκοῖμ' ἐγώ.*
ΟΡ. *ὧδε κὰν Τροίᾳ σίδηρος πᾶσι Φρυξὶν ἦν φόβος;*
ΦΡ. *ἄπεχε φάσγανον· πέλας γὰρ δεινὸν ἀνταυγεῖ φόνον.*
ΟΡ. *μὴ πέτρος γένῃ δέδοικας, ὥστε Γοργόν' εἰσιδών;*
ΦΡ. *μὴ μὲν οὖν νεκρός· τὸ Γοργοῦς δ' οὐ κάτοιδ' ἐγὼ κάρα.*
ΟΡ. *δοῦλος ὢν φοβεῖ τὸν Ἅιδην, ὅς σ' ἀπαλλάξει κακῶν;*
ΦΡ. *πᾶς ἀνὴρ, κὰν δοῦλος ᾖ τις, ἥδεται τὸ φῶς ὁρῶν.*
ΟΡ. *εὖ λέγεις· σώζει σε σύνεσις. ἀλλὰ βαῖν' εἴσω δόμων.*
ΦΡ. *οὐκ ἄρα κτενεῖς μ';* ΟΡ. *ἀφεῖσαι.*
ΦΡ. *καλὸν ἔπος λέγεις τόδε.*
ΟΡ. *ἀλλὰ μεταβουλευσόμεσθα.*
ΦΡ. *τοῦτο δ' οὐ καλῶς λέγεις.*
ΟΡ. *μῶρος, εἰ δοκεῖς με τλῆναι σὴν καθαιμάξαι δέρην·*
οὔτε γὰρ γυνὴ πέφυκας οὔτ' ἐν ἀνδράσιν σύ γ' εἶ.
τοῦ δὲ μὴ στῆσαί σε κραυγὴν οὕνεκ' ἐξῆλθον δόμων·
ὀξὺ γὰρ βοῆς ἀκοῦσαν Ἄργος ἐξεγείρεται.
Μενέλεων δ' οὐ τάρβος ἡμῖν ἀναλαβεῖν εἴσω ξίφους·
ἀλλ' ἴτω ξανθοῖς ἐπ' ὤμων βοστρύχοις γαυρούμενος·
εἰ γὰρ Ἀργείους ἐπάξει τοῖσδε δώμασιν λαβὼν,
τὸν Ἑλένης φόνον διώκων, κἀμὲ μὴ σώζειν θέλει
σύγγονόν τ' ἐμὴν Πυλάδην τε τὸν τάδε ξυνδρῶντά μοι,
παρθένον τε καὶ δάμαρτα δύο νεκρὼ κατόψεται.
ΧΟ. *ἰὼ ἰὼ τύχα,* *Antistr.*
ἕτερον εἰς ἀγῶν' ἕτερον αὖ δόμος
φοβερὸν ἀμφὶ τοὺς Ἀτρείδας πίτνει.
ΗΜ. *τί δρῶμεν; ἀγγέλλωμεν ἐς πόλιν τάδε;*

ἢ σῖγ' ἔχωμεν; ΗΜ. ἀσφαλέστερον, φίλαι.
ΗΜ. ἴδε πρὸ δωμάτων ἴδε προκηρύσσει
θοάζων ὅδ' αἰθέρος ἄνω καπνός.
ΗΜ. ἅπτουσι πεύκας, ὡς πυρώσοντες δόμους
τοὺς Ταντάλειους, οὐδ' ἀφίστανται φόνου.
ΧΟ. τέλος ἔχει δαίμων βροτοῖς
τέλος ὅπα θέλει.
μεγάλα δέ τις ἁ δύναμις· δι' ἀλάστορ'
ἔπεσ' ἔπεσε μέλαθρα τάδε δι' αἱμάτων
διὰ τὸ Μυρτίλου πέσημ' ἐκ δίφρου.
ἀλλὰ μὴν καὶ τόνδε λεύσσω Μενέλεων δόμων πέλας
ὀξύπουν, ᾐσθημένον που τὴν τύχην ἣ νῦν πάρα.
οὐκέτ' ἂν φθάνοιτε κλῇθρα συμπεραίνοντες μοχλοῖς,
ὦ κατὰ στέγας Ἀτρεῖδαι. δεινὸν εὐτυχῶν ἀνὴρ
πρὸς κακῶς πράσσοντας, ὡς σὺ νῦν, Ὀρέστα, δυστυχεῖς.
ΜΕ. ἥκω κλύων τὰ δεινὰ καὶ δραστήρια
δισσοῖν λεόντοιν· οὐ γὰρ ἄνδρ' αὐτὼ καλῶ.
ἤκουσα γὰρ δὴ τὴν ἐμὴν ξυνάορον
ὡς οὐ τέθνηκεν, ἀλλ' ἄφαντος οἴχεται,
κενὴν ἀκούσας βάξιν, ἣν φόβῳ σφαλεὶς
ἤγγειλέ μοί τις. ἀλλὰ τοῦ μητροκτόνου
τεχνάσματ' ἐστὶ ταῦτα καὶ πολὺς γέλως.
ἀνοιγέτω τις δῶμα· προσπόλοις λέγω
ὠθεῖν πύλας τάσδ', ὡς ἂν ἀλλὰ παῖδ' ἐμὴν
ῥυσώμεθ' ἀνδρῶν ἐκ χερῶν μιαιφόνων,
καὶ τὴν τάλαιναν ἀθλίαν δάμαρτ' ἐμὴν
λάβωμεν, ᾗ δεῖ ξυνθανεῖν ἐμῇ χερὶ
τοὺς διολέσαντας τὴν ἐμὴν ξυνάορον.
ΟΡ. οὗτος σὺ, κλῄθρων τῶνδε μὴ ψαύσῃς χερὶ,

Μενέλαον εἶπον, ὃς πεπύργωσαι θράσει·
ἢ τῷδε θριγκῷ κρᾶτα συνθραύσω σέθεν,
ῥήξας παλαιὰ γεῖσα, τεκτόνων πόνον.
μοχλοῖς δ' ἄραρε κλῇθρα, σῆς βοηδρόμου
σπουδῆς ἅ σ' εἴρξει, μὴ δόμων ἔσω περᾶν.

ΜΕ. ἔα, τί χρῆμα; λαμπάδων ὁρῶ σέλας,
δόμων δ' ἐπ' ἄκρων τούσδε πυργηρουμένους,
ξίφος δ' ἐμῆς θυγατρὸς ἐπίφρουρον δέρῃ.
ΟΡ. πότερον ἐρωτᾶν ἢ κλύειν ἐμοῦ θέλεις;
ΜΕ. οὐδέτερ'· ἀνάγκη δ' ὡς ἔοικέ σου κλύειν.
ΟΡ. μέλλω κτενεῖν σου θυγατέρ', εἰ βούλει μαθεῖν.
ΜΕ. Ἑλένην φονεύσας ἐπὶ φόνῳ πράσσεις φόνον;
ΟΡ. εἰ γὰρ κατέσχον μὴ θεῶν κλεφθεὶς ὕπο.
ΜΕ. ἀρνεῖ κατακτὰς κἀφ' ὕβρει λέγεις τάδε;
ΟΡ. λυπράν γε τὴν ἄρνησιν· εἰ γὰρ ὤφελον.
ΜΕ. τί χρῆμα δρᾶσαι; παρακαλεῖς γὰρ ἐς φόβον.
ΟΡ. τὴν Ἑλλάδος μιάστορ' εἰς Ἅιδου βαλεῖν.
ΜΕ. ἀπόδος δάμαρτος νέκυν, ὅπως χώσω τάφῳ.
ΟΡ. θεοὺς ἀπαίτει· παῖδα δὲ κτενῶ σέθεν.
ΜΕ. ὁ μητροφόντης ἐπὶ φόνῳ πράσσει φόνον.
ΟΡ. ὁ πατρὸς ἀμύντωρ, ὃν σὺ προὔδωκας θανεῖν.
ΜΕ. οὐκ ἤρκεσέν σοι τὸ παρὸν αἷμα μητέρος;
ΟΡ. οὐκ ἂν κάμοιμι τὰς κακὰς κτείνων ἀεί.
ΜΕ. ἦ καὶ σύ, Πυλάδη, τοῦδε κοινωνεῖς φόνου;
ΟΡ. φησὶν σιωπῶν· ἀρκέσω δ' ἐγὼ λέγων.
ΜΕ. ἀλλ' οὔτι χαίρων, ἤν γε μὴ φύγῃς πτεροῖς.
ΟΡ. οὐ φευξόμεσθα· πυρὶ δ' ἀνάψομεν δόμους.
ΜΕ. ἦ γὰρ πατρῷον δῶμα πορθήσεις τόδε;
ΟΡ. ὥς μή γ' ἔχῃς σύ, τήνδ' ἐπισφάξας πυρί.
ΜΕ. κτεῖν'· ὡς κτανών γε τῶνδέ μοι δώσεις δίκην.
ΟΡ. ἔσται τάδ'. ΜΕ. ἆ ἆ, μηδαμῶς δράσῃς τάδε.

ΟΡ. σίγα νυν, ἀνέχου δ' ἐνδίκως πράσσων κακῶς.
ΜΕ. ἢ γὰρ δίκαιον ζῆν σε; ΟΡ. καὶ κρατεῖν γε γῆς.
ΜΕ. ποίας; ΟΡ. ἐν Ἄργει τῷδε τῷ Πελασγικῷ.
ΜΕ. εὖ γοῦν θίγοις ἂν χερνίβων. ΟΡ. τί δὴ γὰρ οὔ;
ΜΕ. καὶ σφάγια πρὸ δορὸς καταβάλοις.
ΟΡ. σὺ δ' ἂν καλῶς;
ΜΕ. ἁγνὸς γάρ εἰμι χεῖρας. ΟΡ. ἀλλ' οὐ τὰς φρένας.
ΜΕ. τίς δ' ἂν προσείποι σ';
ΟΡ. ὅστις ἐστὶ φιλοπάτωρ.
ΜΕ. ὅστις δὲ τιμᾷ μητέρ'; ΟΡ. εὐδαίμων ἔφυ.
ΜΕ. οὔκουν σύ γ'. ΟΡ. οὐ γάρ μ' ἁνδάνουσιν αἱ κακαί.
ΜΕ. ἄπαιρε θυγατρὸς φάσγανον. ΟΡ. ψευδὴς ἔφυς.
ΜΕ. ἀλλὰ κτενεῖς μου θυγατέρ'; ΟΡ. οὐ ψευδὴς ἔτ' εἶ.
ΜΕ. οἴμοι, τί δράσω;
ΟΡ. πεῖθ' ἐς Ἀργείους μολὼν
ΜΕ. πειθὼ τίν'; ΟΡ. ἡμᾶς μὴ θανεῖν αἰτοῦ πόλιν.
ΜΕ. ἢ παῖδά μου φονεύσεθ'; ΟΡ. ὧδ' ἔχει τάδε.
ΜΕ. ὦ τλῆμον Ἑλένη, ΟΡ. τἀμὰ δ' οὐχὶ τλήμονα;
ΜΕ. σὲ σφάγιον ἐκόμισ' ἐκ Φρυγῶν. ΟΡ. εἰ γὰρ τόδ' ἦν.
ΜΕ. πόνους πονήσας μυρίους. ΟΡ. πλήν γ' εἰς ἐμέ.
ΜΕ. πέπονθα δεινά. ΟΡ. τότε γὰρ ἦσθ' ἀνωφελής.
ΜΕ. ἔχεις με.
ΟΡ. σαυτὸν σύ γ' ἔλαβες κακὸς γεγώς.
ἀλλ' εἶ', ὕφαπτε δώματ', Ἠλέκτρα, τάδε·
σύ τ', ὦ φίλων μοι τῶν ἐμῶν σαφέστατε,
Πυλάδη, κάταιθε γεῖσα τειχέων τάδε.
ΜΕ. ὦ γαῖα Δαναῶν ἱππίου τ' Ἄργους κτίται,
οὐκ εἶ' ἐνόπλῳ ποδὶ βοηδρομήσετε;
πᾶσαν γὰρ ὑμῶν ὅδε βιάζεται πόλιν
ζῆν, αἷμα μητρὸς μυσαρὸν ἐξειργασμένος.

ΑΠΟΛΛΩΝ.

Μενέλαε, παῦσαι λῆμ᾽ ἔχων τεθηγμένον,
Φοῖβός σ᾽ ὁ Λητοῦς παῖς ὅδ᾽ ἐγγὺς ὢν καλῶ,
σύ θ᾽, ὃς ξιφήρης τῇδ᾽ ἐφεδρεύεις κόρῃ,
᾽Ορέσθ᾽, ἵν᾽ εἰδῇς οὓς φέρων ἥκω λόγους·
῾Ελένην μὲν, ἣν σὺ διολέσαι πρόθυμος ὢν
ἥμαρτες, ὀργὴν Μενέλεῳ ποιούμενος,
ἥδ᾽ ἐστὶν, ἣν ὁρᾶτ᾽ ἐν αἰθέρος πτυχαῖς,
σεσωσμένη τε κοὐ θανοῦσα πρὸς σέθεν.
ἐγώ νιν ἐξέσωσα κἀπὸ φασγάνου
τοῦ σοῦ κελευσθεὶς ἥρπασ᾽ ἐκ Διὸς πατρός.
Ζηνὸς γὰρ οὖσαν ζῆν νιν ἄφθιτον χρεὼν,
Κάστορί τε Πολυδεύκει τ᾽ ἐν αἰθέρος πτυχαῖς
ξύνθακος ἔσται, ναυτίλοις σωτήριος.
ἄλλην δὲ νύμφην ἐς δόμους κτῆσαι λαβὼν,
ἐπεὶ θεοὶ τῷ τῆσδε καλλιστεύματι
῞Ελληνας εἰς ἓν καὶ Φρύγας ξυνήγαγον,
θανάτους τ᾽ ἔθηκαν, ὡς ἀπαντλοῖεν χθονὸς
ὕβρισμα θνητῶν ἀφθόνου πληρώματος.
τὰ μὲν καθ᾽ ῾Ελένην ὧδ᾽ ἔχει· σὲ δ᾽ αὖ χρεὼν,
᾽Ορέστα, γαίας τῆσδ᾽ ὑπερβαλόνθ᾽ ὅρους
Παρράσιον οἰκεῖν δάπεδον ἐνιαυτοῦ κύκλον.
κεκλήσεται δὲ σῆς φυγῆς ἐπώνυμον
᾽Αζᾶσιν ᾽Αρκάσιν τ᾽ ᾽Ορέστειον καλεῖν.
ἐνθένδε δ᾽ ἐλθὼν τὴν ᾽Αθηναίων πόλιν
δίκην ὑπόσχες αἵματος μητροκτόνου
Εὐμενίσι τρισσαῖς· θεοὶ δέ σοι δίκης βραβῆς
πάγοισιν ἐν ᾽Αρειοισιν εὐσεβεστάτην
ψῆφον διοίσουσ᾽, ἔνθα νικῆσαί σε χρή.
ἐφ᾽ ἧς δ᾽ ἔχεις, ᾽Ορέστα, φάσγανον δέρῃ,

γῆμαι πέπρωταί σ᾽ Ἑρμιόνην· ὃς δ᾽ οἴεται
Νεοπτόλεμος γαμεῖν νιν, οὐ γαμεῖ ποτε.
θανεῖν γὰρ αὐτῷ μοῖρα Δελφικῷ ξίφει,
δίκας Ἀχιλλέως πατρὸς ἐξαιτοῦντά με.
Πυλάδῃ δ᾽ ἀδελφῆς λέκτρον, ᾧ ποτ᾽ ᾔνεσας,
δός· ὁ δ᾽ ἐπιὼν νιν βίοτος εὐδαίμων μένει.
Ἄργους δ᾽ Ὀρέστην, Μενέλεως, ἔα κρατεῖν,
ἐλθὼν δ᾽ ἄνασσε Σπαρτιάτιδος χθονὸς,
φερνὰς ἔχων δάμαρτος, ἥ σε μυρίοις
πόνοις διδοῦσα δεῦρ᾽ ἀεὶ διήνυσε.
τὰ πρὸς πόλιν δὲ τῷδ᾽ ἐγὼ θήσω καλῶς,
ὅς νιν φονεῦσαι μητέρ᾽ ἐξηνάγκασα.

ΟΡ. ὦ Λοξία μαντεῖε, σῶν θεσπισμάτων
οὐ ψευδόμαντις ἦσθ᾽ ἄρ᾽, ἀλλ᾽ ἐτήτυμος.
καίτοι μ᾽ ἐσῄει δεῖμα μή τινος κλύων
ἀλαστόρων δόξαιμι σὴν κλύειν ὄπα.
ἀλλ᾽ εὖ τελεῖται, πείσομαι δὲ σοῖς λόγοις.
ἰδοὺ μεθίημ᾽ Ἑρμιόνην ἀπὸ σφαγῆς,
καὶ λέκτρ᾽ ἐπῄνεσ᾽, ἡνίκ᾽ ἂν διδῷ πατήρ.

ΜΕ. ὦ Ζηνὸς Ἑλένη χαῖρε παῖ· ζηλῶ δέ σε
θεῶν κατοικήσασαν ὄλβιον δόμον.
Ὀρέστα, σοὶ δὲ παῖδ᾽ ἐγὼ κατεγγυῶ,
Φοίβου λέγοντος· εὐγενὴς δ᾽ ἀπ᾽ εὐγενοῦς
γήμας ὄναιο καὶ σὺ χὡ διδοὺς ἐγώ.

ΑΠ. χωρεῖτέ νυν ἕκαστος οἷ προστάσσομεν,
νείκους τε διαλύεσθε. ΜΕ. πείθεσθαι χρεών.

ΟΡ. κἀγὼ τοιοῦτος· σπένδομαι δὲ συμφοραῖς,
Μενέλαε, καὶ σοῖς, Λοξία, θεσπίσμασιν.

ΑΠ. ἴτε νυν καθ᾽ ὁδὸν, τὴν καλλίστην
θεὸν Εἰρήνην τιμῶντες· ἐγὼ δ᾽
Ἑλένην Ζηνὸς μελάθροις πελάσω,

λαμπρῶν ἄστρων πόλον ἐξανύσας,
ἔνθα παρ' Ἥρᾳ τῇ θ' Ἡρακλέους
Ἥβῃ πάρεδρος θεὸς ἀνθρώποις
ἔσται, σπονδαῖς ἔντιμος ἀεί,
σὺν Τυνδαρίδαις, τοῖς Διὸς υἱοῖς,
ναύταις μεδέουσα θαλάσσης.

ΧΟ. *ὦ μέγα σεμνὴ Νίκη, τὸν ἐμὸν*
βίοτον κατέχοις
καὶ μὴ λήγοις στεφανοῦσα.

NOTES.

1 f. There are two possible ways of taking this passage: (1) ὧδε qualifies δεινὸν: ἔπος has the sense of "thing" rather than "word," "a thing that can be expressed in words": cf. Soph. O. T. 1143 πρὸς τί τοῦτο τοὔπος ἱστορεῖς; and εἰπεῖν defines δεινὸν like the Latin supine *dictu*. Cic. Tusc. 4. § 62 translates the line "neque tam terribilis ulla fando oratio est."

In this case ἔπος denotes the general class of which πάθος and συμφορὰ are the component members: "there exists nothing so terrible to tell of, no suffering nor disaster sent from heaven, whose burden man's nature could not bear."

(2) Take ὧδ' εἰπεῖν ἔπος parenthetically as standing for ὡς ὧδ' εἰπ. ἔπ. "That I may state the matter thus (generally)." ὡς ὧδ' εἰπεῖν and ὡς εἰπεῖν ἔπος are habitually used to apologise for a bold statement, especially a bold generalisation; and in such phrases the ὡς is frequently omitted: cf. ὡς ἐμοὶ δοκεῖν and δοκεῖν ἐμοί: so μικροῦ δεῖν, πολλοῦ δεῖν, ἀκούειν μὲν οὕτως, σὺν θεῷ εἰπεῖν etc. See G. 776—83 (large ed.).

ἧς refers to οὐδὲν δεινὸν and πάθος as well as to συμφορά.

4. **κοὐκ ὀνειδίζω τύχας** is parenthetical; it either qualifies μακάριος alone (as Hartung takes it), "blessed Tantalus, blessed, I say, for I do not insult him with his misery and call him unblest"; or it qualifies the whole passage: "blessed Tantalus, and, mark me, I do not recount his fate to insult him (but to illustrate my theme of human endurance)."

The full construction is ὀνειδίζειν τί τινι, *exprobrare aliquid alicui*, but sometimes the acc., sometimes, as here, the dat. is omitted.

For καὶ introducing a parenthesis, cf. Hel. 393 πλεῖστον γὰρ οἶμαι, καὶ τόδ' οὐ κόμπῳ λέγω, | στράτευμα κώπῃ διορίσαι Τροίαν ἔπι.

6. See inf. 782—786: this form of the legend of Tantalus'

punishment is also referred to by Alcman, Alcaeus, Archilochus and Pindar. The better known legend, which represents him as afflicted with insatiable thirst while surrounded by illusive water and unattainable fruits, is derived from Hom. Od. 11. 567—626, the whole of which passage was marked by Aristarchus as old but spurious.

8. Notice the force of *μὲν* without any *δὲ* to follow. It here denotes incredulity. The *μὲν* shows that the statement is regarded merely as one of two alternatives the second of which, though not expressed, may be true. In these cases -*μὲν* becomes almost identical with *γε* and is especially so used after personal pronouns, e.g. Soph. Antig. 634 *ἢ σοὶ μὲν ἡμεῖς πανταχῇ δρῶντες φίλοι*; cf. inf. 528. So often with *οἶμαι* and *δοκῶ*: e.g. I. A. 392, Soph. El. 61, O. C. 995.

9. **θεοῖς** is dat. with both *κοινῆς* and *ἴσον*. *ἀξίωμα ἴσον θεοῖς* for *ἀξίωμα ἴσον τῷ ἀξιώματι τῶν θεῶν* is a common brachylogy with words denoting equality, resemblance, etc.: cf. Hdt. 4. 132 (of an animal) *καρπὸν τὸν αὐτὸν ἀνθρώπῳ σιτεόμενος* "food identical with man," for "food identical with the food of man."

For *κοινῆς* cf. Hec. 793 *κοινῆς τραπέζης πολλάκις τυχὼν ἐμοί.*

12. **στέμματα**: threads of wool twisted into (1) a chaplet, as in Soph. O. T. 3, or (2) a skein on the spindle, as here.

θεά = *Μοῖρα*: being easily identified by the context the goddess is not further specified by name.

13. **θέσθαι πόλεμον** is epexegetical inf. explanatory of *ἐπέκλωσεν ἔριν.*

14. **ἀναμετρεῖσθαι**, *lit.* = "to remeasure," "go over again," has several *met.* meanings: (1) with the prep. as the prominent idea "to tell in detail" (as here), or "to brood over" as in Ion 250 *μνήμην παλαιὰν ἀνεμετρησάμην τινά.* (2) with the vb as the prominent idea: "to take stock of," "take the measure of," e.g. El. 52 *γνώμης πονηροῖς κανόσιν ἀναμετρούμενος | τὸ σῶφρον* ("judging the limits of self-restraint by a depraved mental standard"): or "to mete out," e.g. I. T. 346 *ἐς θοὐμὸν φῦλον ἀναμετρουμένη δάκρυ.*

16. For the other horrors that filled up the history of the Pelopid family till the time of Agamemnon and Menelaus, see Class. Dict. s. vv. Chrysippus, Pelopea, Aegisthus.

17. **εἰ δὴ κλεινὸς**: the *δὴ* denotes scepticism. Cf. 940.

18. According to one form of the legend Menelaus and Agamemnon were really the children of Pleisthenes, son of Atreus, by Aerope; but owing to their father's early death were brought up by Atreus and generally, though inaccurately, regarded as his sons, while by a similar

inaccuracy Aerope was regarded as the wife of Atreus. For Aerope, see Soph. Aj. 1295 foll.

19 f. **γαμεῖ** in this passage is used in two different constructions: in the first clause it governs the acc. of direct obj. Ἑλένην, while in the second it takes the cognate acc. λέχος which =γάμον. Both constructions are common and sometimes combined, e.g. Hdt. 3. 88 γάμους τοὺς πρώτους ἐγάμεε Δαρεῖος Κύρου δύο θυγατέρας. Tro. 43 ff. Κασάνδραν ἄναξ | γαμεῖ βιαίως σκότιον Ἀγαμέμνων λέχος, id. 357 Ἑλένης γαμεῖ με δυσχερέστερον γάμον.

21. **εἰς** from its literal meaning of motion towards comes to be used metaphorically with words meaning or implying "to say" or "to show," as here: cf. Plat. Menex. p. 239 A οἱ πατέρες—πολλὰ καὶ καλὰ ἔργα ἀπεφήναντο εἰς πάντας ἀνθρώπους, "made a display of much noble action in the eyes of all men" (*not* "acted nobly towards all men").

Hence it comes to mean simply "with regard to": cf. H. F. 63 ἐγὼ γὰρ οὔτ' ἐς πατέρ' ἀπηλάθην τύχης, "for I in respect of parentage was not unfortunate"; see on **101**.

24. Notice -τε corresponding to a previous -μὲν: -μὲν implies either contrast or simple connection: in the former case it is followed by -δὲ or an equivalent (such as μέντοι, αὖθις, even ἀτὰρ or ἀλλὰ), but in the latter case it may be followed simply by -τε, e.g. Soph. Antig. 1162 σώσας μὲν ἐχθρῶν τήνδε Καδμείων χθόνα | λαβών τε χώρας παντελῆ μοναρχίαν, where there is no contrast, but rather the correspondence of cause and effect.

Cf. Phoen. 54—7 δύο μὲν ἄρσενας—κόρας τε δισσάς· in which passage as well as in the one before us many edd. follow Wakefield and Elmsley in altering τε to δέ on the ground that the contrast between male and female offspring is prominent.

27. Two ideas are combined in this construction, i.e. (1) ἐῶ τοῦτ' ἀσαφὲς, "I leave this question in obscurity," ἀσαφὲς being predicative: (2) ἐῶ τοῦτο ἐν κοινῷ σκοπεῖν, "I have done with considering this question in public."

For the sentiment, cf. El. 945 ἃ δ' ἐς γυναῖκας, παρθένῳ γὰρ οὐ καλὸν | λέγειν, σιωπῶ.

28 f. For the disjunctive turn of phrase, cf. Herac. 718—9 Ζεὺς ἐξ ἐμοῦ μὲν οὐκ ἀκούσεται κακῶς· | εἰ δ' ἐστὶν ὅσιος, αὐτὸς οἶδεν εἰς ἐμέ.

For a similar tentative censure of the god for commanding the matricide, cf. El. 1245 Φοῖβός τε Φοῖβος, ἀλλ' ἄναξ γάρ ἐστ' ἐμὸς, | σιγῶ· σοφὸς δ' ὢν οὐκ ἔχρησέ σοι σοφά.

30. **φέρον** is in apposition to *κτεῖναι*: "a deed that brings not glory in the eyes of all."

For the apposition to an infinitive, cf. 624 *μὴ τῷδ' ἀμύνειν φόνον ἐναντίον θεοῖς*, "save him not, such salvation is opposed to heaven's will."

Cf. Supp. 1070 *καὶ δὴ παρεῖται σῶμα, σοὶ μὲν οὐ φίλον*, "and see even now my body falls (i.e. I cast my body to the winds), no welcome deed to thee."

31. **ἀπειθεῖν** is rare in Attic, *ἀπιστεῖν* being preferred: the only other instance in Trag. is Aesch. Ag. 1049 *πείθοι' ἂν εἰ πείθοι', ἀπειθοίης δ' ἴσως*, where the word is used for the sake of the assonance with *πείθοιο*. For the adj. "disobedient" *ἀπειθὴς* is used in prose, *ἄπιστος* in verse.

32. **οἷα** is neut. acc. agreeing with the substantive of cognate meaning implied in *μετέσχον*, "I took part, such part as a woman could take, in the murder."

It frequently has a limiting sense as here: but not always, e.g. Bacch. 291 *Ζεὺς δ' ἀντεμηχανήσαθ', οἷα δὴ θεός*.

The phr. *οἷα δὴ γυνὴ* sometimes, though not here, is used as a euphemism, e.g. Andr. 911 ΟΡ. *μῶν ἐς γυναῖκ' ἔρραψας οἷα δὴ γυνή*; ΕΡ. *φόνον γ' ἐκείνῃ*. Cf. the euphemism *γυναικεῖόν τι δρᾶν* Ion 843.

35. **τλήμων** is the regular trag. epithet of Orestes (cf. 947), the *tristis Orestes* of Horace, though the Gk is a wider word, suggesting not only one who suffers a terrible fate, but also one who dares a terrible deed: see 376 *ὃς τὰ δείν' ἔτλη κακά*.

Take *ἐν δεμνίοις* with *πεσὼν*, a common construction: cf. H. F. 1091 *ὡς δ' ἐν κλύδωνι καὶ φρενῶν ταράγματι | πέπτωκα*: Alc. 1059, Hel. 1093: similarly Soph. O. T. 656 *φίλον—ἐν αἰτίᾳ—βαλεῖν*.

36. Take *κεῖται* absolutely = *jacet*, "lies prostrate," with reference to the *met.* from wrestling, for which see Aesch. Eum. 589—90.

38. This line is probably an interpolation unless the conjectural *δεινῶπας* for *Εὐμενίδας* is correct: for Electra could hardly mention their name immediately after saying that she feared to do so.

There are however two possible ways of taking the passage as it stands:

(1) It may be contended that "Eumenides" is not the name of the goddesses: their true name is "Erinyes," and "Eumenides" is a euphemism. In this case *Εὐμενίδας* must be taken rather as an adjective with *θεὰς* than as a proper name in apposition. Trans.: "And his mother's blood drives him headlong with madness: (with madness, I say,) for I shrink from uttering the true name of the Benign Goddesses who drive him distraught with fear."

(2) **ὀνομάζειν** may be taken as meaning "to say specifically," and *εἶναι* must be supplied having *θεὰς αἳ ἐξαμιλλῶνται* as its subject and forming the predicate with *Εὐμενίδας*. "(With madness, I say,) for I shrink from saying that the goddesses who drive him distraught are the Eumenides."

That is to say she prefers to call the goddesses *μανίαι* rather than give them the title *Εὐμενίδες*, Benignant, which, in such a context, is incongruous. For *Μανίαι* as a title of the Furies, see Pausan. 8. 34. 1, who, mentioning a shrine of the *Μανίαι* in Arcadia, says *δοκεῖν δέ μοι, θεῶν τῶν Εὐμενίδων ἐστὶν ἐπίκλησις.*

For *ὀνομάζειν* followed by *εἶναι*, cf. Plat. Protag. 311 E *σοφιστὴν ὀνομάζουσιν τὸν ἄνδρα εἶναι*, "They say, using that precise word, that the man is a Sophist," "that the man is what is called a Sophist": similarly *καλέω* in Plat. Theaet. 198 B *καλοῦμέν γε παραδιδόντα μὲν διδάσκειν.*

40. For the funeral fire regarded as purifying the dead, cf. Supp. 1211 *τεμένη δ', ἵν' αὐτῶν σώμαθ' ἡγνίσθη πυρί.*

41. **ὧν** = "during which days." The genit. is used of time in the course of which and of time since which: the two meanings being sometimes difficult to distinguish. Thus *νυκτὸς* = "*during* the night," while Aesch. Ag. 288 *ποίου χρόνου δὲ καὶ πεπόρθηται πόλις* = "*since* what time": but Ar. Lys. 280 *ἓξ ἐτῶν ἄλουτος* may be translated either, "he has not washed during six years," or, "he has not washed since six years ago": cf. Plat. Symp. 172 C *πολλῶν ἐτῶν Ἀγαθὼν ἐνθάδε οὐκ ἐπιδεδήμηκεν* which = "A. has not dwelt here since many years ago," i.e. "A. has not dwelt here for many years."

The genit. is also used of time within which as an outside limit: see 1211.

42. For *οὔτε* followed by *οὐ* where we should strictly expect *οὔτε* see 46—7, where we have *μήτε—μὴ—μήτε.*

λούτρ' ἔδωκε χρωτί: contrast Hel. 1383 *λουτροῖς χρόα | ἔδωκα.*

43. **νόσου** is the usual genitive after vbs denoting cessation, e.g. *λωφᾶν, ἀναπνεῖν.*

45. Cf. Bacch. 1056 *αἱ δ' ἐκλιποῦσαι ποικίλ' ὡς πῶλοι ζυγά.*

47. **πυρὶ**, "the fire of the hearth": some take it as referring to the sacrificial fire. Cf. Plat. Legg. 868 E (of a murderer) *συνέστιος αὐτοῖς μηδέποτε γιγνέσθω μηδὲ κοινωνὸς ἱερῶν.*

48. In **μητροκτονοῦντας** the force of the tense has disappeared, and the participle = *μητροκτόνους ὄντας*, similarly in 887: cf. 1535 *τὸν τάδε ξυνδρῶντά μοι*, "my accomplice in these deeds": so Hel. 164 *ὦ μεγάλων*

ἀχέων καταβαλλομένα μέγαν οἶτον = "alas, I the foundress of a great doom of great sorrows."

49. **διαφέρειν ψῆφον** = to give votes on this side and on that, i.e. decide by vote: cf. Lat. dijudicare. The phrase recurs in 1652.

50—1. This couplet, or at any rate the second line, is probably spurious: the chief point for the assembly to decide was not how the matricides were to die, but whether they were to die or to live: cf. 757, 848 and 886, where the alternatives are distinctly stated to be *θανεῖν ἢ ζῆν*.

Klotz defends the text by saying that the matricides had already been condemned by a previous assembly, and that the meeting here referred to would merely decide the form of execution. The fact that eventually the meeting did discuss whether they should be put to death or not he attributes to the intervention of Menelaus, whose arrival caused the whole question to be re-opened. But there is no allusion anywhere to a previous condemnation, and we are expressly told that Menelaus did nothing to help his kinsmen (1058), and Orestes is fully aware of Menelaus' attitude when he tells Pylades that the assembly is convened to decide the question of life and death (757).

52. **δή τινα**, "some sort of," practically is one word, the *δὴ* preceding the word it qualifies as in *δήπου*, *δὴ τότε*, *δήποτε*. So in 62 *ἔχει δὲ δή τιν' ἀλγέων παραψυχήν*, "she has some sort of solace for her sorrows," cf. 874. Similarly *δὴ τίς*; = *τίς δή*; as in 101, cf. Herac. 963 *εἴργει δὲ δὴ τίς τόνδε μὴ θανεῖν νόμος*;

For *ὥστε μὴ θανεῖν* after *ἐλπίδα*, we should expect either *μὴ θανεῖν* alone or *τοῦ μὴ θανεῖν*. The difference between the simple inf. of the object and the inf. with *ὥστε* in such cases is hardly perceptible: see G. 588 (large ed.): "there is hardly a construction in which the simple inf. was used where *ὥστε* is not occasionally prefixed to it."

Cf. Hipp. 1327 *ἤθελ' ὥστε γίγνεσθαι τάδε*. So *ἀδύνατον ὥστε* in Plat., *δεῖσθαι* and *πείθειν ὥστε* in Thuc., *ἔστιν ὥστε* Soph. Phil. 656, *θέσφατον ὥστε* Soph. O. C. 969. See Klotz on Hel. 1040.

54. Nauplia was the harbour of Argos.

Porson takes *ἐκπληρῶν* = "traversing," comparing Hel. 1570 *πλήσασα κλιμακτῆρας*. Ion 1108 *πανταχῇ γὰρ ἄστεως | ζητῶν νιν ἐξέπλησα*. Cf. Tibull. 1. 4. 69 et tercentenas erroribus expleat urbes.

But it is possible to give it its usual meaning here, taking *πλάτῃ* collectively = "fleet"; we gather from 242 that Menelaus had a number of ships. This view is not invalidated by the fact that in 690 Menelaus alludes to his force as *σμικρὰ ἀλκή*, for there he is deliberately

minimising the size of his fleet in order to plead powerlessness as an excuse for refusing to help Orestes.

55. Take ἐκ = "since," "after," and Τροία as briefly put for "the events at Troy."

56. δὴ emphasises the whole phrase: "he has actually brought Helen, that source of many sorrows."

57. **φυλάξας**, "waiting for," as often of a fixed time or event, see 404: so τηρῶν often, and φρουρῶν in Alc. 27 φ. τόδ' ἦμαρ.

58. The antecedent of ὧν is partitive genitive with the τις of the preceding line.

Cf. Hel. 1039 πείσειας ἄν τιν' οἵτινες τετραζύγων | ὄχων ἀνάσσουσ';

62. For the quantity of the υ in παραψυχή, cf. ἀναψυχή: the root vowel is lengthened to form the present stem ψύχ-ω: cf. διατρῐβή with διατρίβω.

65. **Ἑρμιόνην** is in apposition to ἣν παρθένον: for the substantive belonging to the antecedent attracted into the relative clause, see 1654 f.

67. **πότ' ὄψομαι** is dependent on the idea of "wondering," "seeking to discover," implied in the preceding clause.

68 f. There is a slight confusion of two thoughts in this passage: i.e. "since in *all other* matters we ride on uncertain anchorage," and "since in *all* matters we ride on uncertain anchorage unless we win some safety from him": see 718.

71—131. In this scene the difference of character between Electra and Helen is admirably brought out. Helen is condescending, courteous and sympathetic, ready to excuse the matricides (75 cf. 121), full of expressions of pity for everyone (73, 77, 80, 90), imperturbably polite in face of Electra's uncompromising directness (100), and careful to observe all outward forms of decorum (98, 106, 108, 125). But at the same time selfish, heartless and void of all moral sense: she excuses the matricide simply as she excuses her own sin, by the immoral device of attributing all wrong-doing to the agency of heaven (cf. 76 and 121 with 79); her expressions of pity are merely superficial, and her real object is to induce Electra to do her a favour; while the favour that she asks reveals how completely she is deficient in genuine good feeling, she actually asks Electra to take gifts to the tomb of the mother she had helped to murder.

73—4. There is here a confusion between two constructions, i.e. πῶς σύ τε κασίγνητός τε ἔφυτε φονεῖς and πῶς φονεὺς σύ τε ἔφυς κασίγνητός τε ἔφυ;

ἔφυ = "grew to be," "proved": cf. Med. 698 πιστὸς οὐκ ἔφυ φίλοις. Plat. Com. Περιαλγ. 1. ὦ θεῖε Μόρυχε, νῦν γὰρ εὐδαίμων ἔφυς.

For the verb in the sing. with one only of two subjects instead of being in the plural with both, cf. Med. 1014 *ταῦτα γὰρ θεοὶ | κἀγὼ κακῶς φρονοῦσ' ἐμηχανησάμην.* The effect is to emphasise that subject with which the verb agrees: an emphasis which is appropriate here, since Orestes was the real murderer and Electra only an accomplice. See on 87. Kirchhoff regards the line as spurious.

75. The force of the *γὰρ* would be quite clear on the stage: it explains a gesture of encouragement on Helen's part which put into words would be, "be not surprised at my addressing thee." It was pollution to speak to an unpurified murderer, cf. 481, 1605 and see Aesch. Eum. 448 ff. *ἄφθογγον εἶναι τὸν παλαμναῖον νόμος, | ἔστ' ἂν πρὸς ἀνδρὸς αἵματος καθαρσίου | σφαγαὶ καθαιμάξωσι νεοθήλου βοτοῦ.* I. T. 951. We learn from 429 f. that Orestes was still unpurified.

78. **ἐπεὶ** = *ex quo*, "ever since," as often in poetry and Hdt. with aorist or present, cf. Med. 26.

79. **ἔπλευσ' ὅπως ἔπλευσα**: a favourite euphemistic turn of phrase in Trag. Cf. I. A. 647 *γέγηθά σ' ὡς γέγηθ' ὁρῶν* (spoken by Agamemnon on seeing Iphigenia, whom he is about to sacrifice). Soph. O. T. 1376 *βλαστοῦσ' ὅπως ἔβλαστε* (Oedipus, of his offspring by Jocasta). Med. 889 *ἀλλ' ἐσμὲν οἷον ἐσμὲν* (Medea, of women, when feigning penitence to Jason). Med. 1011. I. A. 649. El. 1122, 1141. Bacch. 955. I. T. 692. It is not however always euphemistic, but is sometimes followed by an explanatory clause: e.g. El. 289 *ἔκυρσεν ὡς ἔκυρσεν, ἐκβληθεὶς δόμων*, cf. id. 85. But this is not the case here: *θεομανεῖ πότμῳ* should be taken with the first *ἔπλευσα*, "I sailed through heaven-sent madness in the (evil) way in which I sailed."

80. With *τύχας* supply *αὐτῆς* from *ἦν* in. l. 78.

84. "Since he is a corpse for all the life his slight breath gives." There is a v. l. *ῥοπῆς* for *πνοῆς*: this would mean, "so far as the slight balance in his favour goes"; or, giving another sense to *οὕνεκα*, "since the turn of the balance on which his life depends is so slight."

85. When the dative omitted with *ὀνειδίζω* refers to a quite indefinite person, the verb practically = "complain of." "I do not make his misfortunes a reproach (to anyone)," i.e. I do not complain of them, see on l. 4.

86. **ἡ** is very emphatic: *μακάριος* should be taken predicatively. "But thou the blessed among women and in bliss thy husband have come to us in our hapless plight."

There is a v. l. *εἶ* for *ἡ*: in which case the next line is asyndeton.

87. For **ἥκετον** a v. l. *ἥκεις* is found in the quotations of this line by

Eustathius and approved by Porson. For the agreement of the vb with the more distant of two subjects, cf. frag. 809 *κἀγὼ μὲν οὕτω χὤστις ἔστ' ἀνὴρ σοφὸς | λογίζομαι τἀληθές.* The effect is to throw especial emphasis on the subject with which the vb agrees, and to make the other subject secondary: thus the frag. quoted = "I, in company with all wise men, hold the truth thus." So in our passage Menelaus is made subordinate to Helen, "Thou the blessed hast come with thy husband in bliss to us," possibly in allusion to Menelaus' uxoriousness: cf. 742 *οὐκ ἐκεῖνος ἀλλ' ἐκείνη κεῖνον ἐνθάδ' ἤγαγεν.*

90. **ὡς** can be explained either as = *ὅτι οὕτως*, or as an exclamation, or as having for its antecedent a causal genitive depending on *μελέα*. The last explanation is best; "Oh wretched man, and wretched his mother for the manner of her death." Cf. Alc. 258 *ὦ δύσδαιμον οἷα πάσχομεν*, "Oh hapless for the sort of fate we suffer." So perhaps Hipp. 845 *μέλεος οἷον εἶδον ἄλγος δόμων.*

93. **γε** = "Yes" and *ὡς ἄσχολος (οὖσα)* qualifies the assent. "I would, so far as I can who have no leisure through tendance on a brother."

94. **πρὸς** governs *τάφον*: for the position of the prep. cf. Aesch. P. V. 652 f. *ἔξελθε—ποίμνας βουστάσεις τε πρὸς πατρός.*

96. Locks of hair and libations were the regular tribute to the tombs of kindred, cf. I. T. 172 ff.

97. There is strong emphasis on *σοί*, implying that it *was* unlawful for the speaker to go: "hast thou too any cause to avoid the tomb of thy kindred (*φίλων*)?"

98. **γὰρ**: "(yes), for."

99. **τότε**, "in the old days," i.e. when she fled to Troy with Paris. For this use of *τότε* referring to a definite occasion which, though not expressly mentioned, is present to the speaker's mind, cf. Hel. 1081.

100. **ἔλεξας**: aor. referring to the particular statement just made: *λέγεις*, pres. referring to the general tone of Electra's speech. *οὐ* and *φίλως* form one word: otherwise the *δὲ* would have to precede the negative or be replaced by *μὴν*, i.e. we should have *φίλως δ' οὐ* or *οὐ μὴν φίλως.*

101. The *δὴ* emphasises the *τίς*, see on 52: *ἐς Μυκηναίους* goes with *αἰδώς*. "What shamefaced feeling towards the Mycenaeans is it that possesses thee?" See on 21. For a phrase with *εἰς* dependent on a substantive, cf. H. F. 65—6 *ἔχων τυραννίδ', ἧς μακραὶ λόγχαι πέρι | πηδῶσ' ἔρωτι σώματ' εἰς εὐδαίμονα*, where if *εἰς* be taken with *πηδῶσι* it would denote hostility (cf. frag. 296), whereas the point to be emphasised is the good fortune, not the danger, of tyrants: it should there-

fore be taken with *ἔρωτι* ("around which long lances quiver through love for the persons of the blest") and is parallel to our phrase *αἰδὼς ἐς*.

103. Lit. "For they (the *πατέρες* of the previous line) are a terrible thing": *δεινὸν* for *δεινοὶ* by a common idiom, cf. 772 *δεινὸν οἱ πολλοί*, cf. 784, 1034. *ἀναβοᾷ* is 2nd sing. passive. Many edd. adopt the conjecture *γ'* for *τ'*: in which case *δεινὸν* is adverb. "Rightly, for in terrible terms is thy name called on at Argos." For *διὰ στόμα*, cf. Aesch. Theb. 51 *οἶκτος δ' οὔτις ἦν διὰ στόμα*.

105. Similarly Orestes says *μητέρος δὲ μηδ' ἴδοιμι μνῆμα* (798).

107. **θυγατρὸς δέμας**: a common periphrasis slightly stronger than the simple *θυγατέρα* would be. "Why dost thou not send thy daughter Hermione in person?" See on 1217.

108. For this common Greek sentiment, cf. Herac. 43. So in Phoen. 1276 this feeling makes Antigone shrink from going with her mother even to save her brothers: and in the I. A. we find it was considered disgraceful even for the wedded Clytaemnestra to appear in public among the soldiers (see I. A. 735, 1029—32). Cf. Tro. 647—51.

109. **καὶ μὴν** introduces a new thought, argument or person: *καὶ μὴν...γε* introduces a new thought in opposition to something that has preceded. "Well, but she would thereby repay the dead for her nurture." Notice that *τίνω* takes acc. of the thing which one pays in recompense, and also, as here, acc. of the thing for which one pays, i.e. it = "pay" and "pay for"; so that we get *ἐκτίνειν τροφεῖα* (wages for nurture) and *ἐκτίνειν τροφάς*, both meaning the same thing.

111. This verse is regarded by most edd. as spurious on the ground that it merely repeats what was implied in the previous line: it is defended by Klotz, who takes the previous line as expressing acquiescence in Electra's general line of argument, while this line refers to the particular suggestion that Hermione shall be sent.

The interchange of sing. and plural referring to the same person is common, e.g. Ion 251 *οἴκοι δὲ τὸν νοῦν ἔχομεν ἐνθάδ' οὖσά περ.* Tro. 904 *ἢν θάνω θανούμεθα.* There is a v. l. *πέμψομαι* for *πέμψομεν*: this = "I will send for" (not, "I will send in my behalf," as L. and S. say: in O. T. 556, which they cite in the same sense, *πέμψασθαι* = "to send for").

115. **οἰνωπὸν ἄχνην**, "ruddy froth of wine": the phrase "winelike froth" for "froth of wine" is quite in the manner of tragedy, it is an extension of the ordinary use of the adj. where we use the genit. of the substantive: *οἰνηρὴ ἄχνη* would be quite easy, *οἰνωπὸς ἄχνη* is only going a little farther.

Wine, milk and honey were the regular ingredients of libations to the dead: cf. I. T. 157 ff.: water is added in Hom. Od. 2. 26 ff., and water and oil in Aesch. Persae 610—17.

118. **προσελθεῖν** is governed by *φόβῳ* as though it were in the genitive, cf. I. T. 1342 *φόβῳ εἰσορᾶν*. Hec. 5 *κίνδυνος πεσεῖν*. M. 417, R. 1.

122. **ἐκπονεῖν** is a favourite word of Eur.: it is found in good prose and its uses should be noted: it = "to elaborate," e.g. *ῥῆσιν*, *λόγον* etc. (oft.), "to get by labour," e.g. *βίον* (oft.), and in a rare sense in H. F. 581 *οὐκ ἐκπονήσω θάνατον*; "remove by labour": a poet. synonym is *ἐκμοχθεῖν*, which also is used in the sense of removing by toil in H. F. 309 *ἐκμ. τύχας*.

126—7. There are two possible ways of taking this passage. Either translate: "O force of nature, among mortals how great a curse thou art, and yet a salvation to those who are favoured in thy gifts." The first is the emphatic clause, the second is subordinate to it in sense though not in construction. **φύσις** = "the irresistible bent of one's nature"; and the meaning is that no good intentions or impulses such as Helen felt for Clytaemnestra, and no schooling such as Helen had had since leaving Sparta, can correct an innate vice of disposition. For *φύσις* in the sense of "character," cf. El. 941 *ἡ γὰρ φύσις βέβαιος, οὐ τὰ χρήματα*.

The other way would be to translate: "O beauty, among mortals how great a curse thou art, although a blessing to those who use the gift aright." **φύσις** oft. = "physical appearance" (e.g. Aesch. Supp. 496 *μορφῆς οὐχ ὁμόστολος φύσις*) but never by itself, "*beautiful* appearance"; here however it may be argued that Helen in herself is sufficient context to give the word the additional notion of beauty: "appearance" used in reference to Helen could only mean "beautiful appearance." **κεκτῆσθαι** with an advb, "to possess a thing in a certain way," "to behave in one's possession of a thing in a certain way," comes almost to = *χρῆσθαι*: cf. Tro. 737 ff. where Talthybius, after telling the captive Andromache that if she insults the Greeks her child will not be buried, says, *σιγῶσα δ' εὖ τε τὰς τύχας κεκτημένη | τὸν τοῦδε νεκρὸν οὐκ ἄθαπτον ἂν λίποις*, "keeping silence and *bearing* thy misfortunes well."

128. **ὡς ἀπέθρισεν τρίχας παρ' ἄκρας**, "how she but trimmed off her tresses at their tips." For the vb see Hel. 1188 *κόμας σίδηρον ἐμβαλοῦσ' ἀπέθρισας*.

130. **ὡς** is best taken either as an exclamation or as referring to an antecedent *οὕτως* implied with *μισήσειαν*: "may the gods visit thee with hate as great as is the ruin thou hast brought upon me."

131. **ὦ τάλαιν' ἐγώ.** This exclamation is caused partly by the thought of the universal misery just mentioned, and partly by Electra's sense of the impotence of her outburst of anger. In any case it is better to refer it to what precedes than to the entrance of the Chorus.

132 f. Read *αἱ δ' αὖ* with Porson for *αἵδ' αὖ.* Take *ξυνῳδοί* with the predicate, "are present to give friendly response to my lamentations."

τάχα = "perhaps" is good Gk, but rarer than *τάχ' ἄν.*

138—9. The construction is broken; she was going to say *φιλία ἡ σὴ πρευμενὴς μὲν ἐστὶν ἄκαιρος δέ*: and then, out of politeness, instead of saying directly that the friendship was untimely, substituted a statement which suggested that it was so.

For *συμφορὰ* = "a grief," see Verrall on Med. 139.

140—1. Some edd. wrongly assign these lines to Electra, in spite of the MSS.

142. **μοι**, ethical dat. common in entreaties, "I beg you": so in 146.

145. Take **σύριγγος** as possess. gen. after *δόνακος.*

147. **ὑπόροφον** is gen. taken = "beneath the roof"; "see how I bring my voice quietly into the house": some, with Stephanus, take *ὑπόροφος βοὴ* = the tone of voice used in a room as opposed to the louder tone used in the open air: "See how I bring you a quiet chamber voice."

Several Scholiasts however derive the word from *ὄροφος* "a reed"; one saying that the reference is to the rustling of reeds in the wind, another that it is to a reed pipe as opposed to a flute: in either case the *ὑπὸ* in the compound, as usual when used of sound, denotes lowness of tone: *ὑπόροφος βοὴ* = "the sound of the low-toned reed," and the phrase refers to Electra's entreaty *φώνει ὅπως πνοὰ δόνακος.*

I prefer this interpretation as doing less violence to the meaning of *βοὴ*: *βοὴ* is properly used of the inarticulate sounds of wild beasts, or inanimate objects such as instruments of music: but when applied to the human voice it is used, as far as I know, always of loud or shrill cries, and is therefore inappropriate here if taken of the Chorus' voice. In Electra 1166, *κλύεις ὑπώροφον βοὰν*, the reference is to Clytaemnestra's death shriek which was presumably loud.

I also prefer to take *ὡς* = "like" and to supply *φωνὴν* from *βοὰν* with *ἀτρεμαίαν*: "See, I approach with a voice quiet as the gentle reed's sound."

149. With **κάταγε**, a musical term = "lower," supply *φωνήν.*

πρόσιθ'—ἴθι: in lyrical passages Eur. is peculiarly fond of such

repetitions of a compound verb in the simple form: cf. 181 *διοιχόμεθ' οἰχόμεθα*. This occurs also, though rarely, in iambics, cf. Bacch. 1064 f. *κλάδον | κατῆγεν ἦγεν ἦγεν ἐς μέλαν πέδον.*

152. **γὰρ**: the previous sentence expresses some impatience, which is emphasised by the *ποτε* and would be made clear by the intonation: it suggests that the visit was untimely unless it had some special object: the *γὰρ* clause explains how this was so. *χρόνια* = "after a long time," "at last."

153. **λόγου μετάδος** = either "share the story with us," "let us too know the story (of his condition)": or "share speech with us," i.e. "converse with us."

154. The MSS. give this line to El., in which case the couplet means: "there is nothing to tell, no fresh event either indifferent or bad has occurred to him; he is simply not yet dead."

If with some edd. it is given to the Chorus, the line means "how am I to describe his plight, or rather his misfortune?"

156. **τί φῄς**; This question is due to the emphasis on *ἔτι* in the previous line: he is *still* alive, implies that he is unlikely to live much longer. After *τί φῄς*; some gesture of despair on Electra's part confirms the Chorus' suspicion that she hinted at death: hence the exclamation *ὦ τάλας.*

160. **θεόθεν**, which is properly an old form of the genitive of *θεός*, is used not only as an advb but also as an indeclinable adj., some participial idea denoting origin being implied in the genitive termination: thus in Ion 508 *θεόθεν τέκνα θνατοῖς* = "children brought by, begotten by, gods to mortals," i.e. *θέορτα*: so *Διόθεν τιμή* in Aesch. Ag. 43 = "Zeus-ordained," i.e. *Διόσδοτος.* So here: "wretched for hateful deeds done through heaven's will."

163. **ἀπόφονος**: these compounds with *ἀπο-* are gen. pass., but sometimes active, e.g. Aesch. Cho. 275 *ἀποχρημάτοισι ζημίαις*, "by penalties that deprive one of wealth." When passive they are slightly stronger than the corresponding compounds with *ἀ-*, thus *ἀπότιμος* (O. T. 215) = "deprived of honour," *ἄτιμος* = "without honour." But a distinction cannot always be drawn, and in this phrase *ἀπο-* has practically the same force as the *ἀ-* in a phrase like *δῶρον ἄδωρον*: so *φόνος ἀπόφονος* = "a murder that is no true murder," i.e. an unnatural murder, cf. 192 *ἀπόφ. αἷμα.*

169. **ἔδοξα** either = "I think," the aorist being used out of politeness as a less pointed contradiction than the present: "I thought (*before you spoke*) that he was asleep"—

Or it refers to the Chorus' statement in 166 that Orestes moved, which El. interpreted as meaning "he is waking": the Chor. now explains, "nay, when I said he moved I thought he was still asleep," i.e. "I did not mean to suggest that he was waking."

171. **ἀνὰ πόδα σὸν εἱλίξεις**: tmesis for *ἀνειλίξεις π. σ.* See on 341.

182—6. Porson takes *ἀπὸ* with *λέχεος* and translates, "keeping off the high tone of thy voice from the couch."

Others take *ἄπο* as governing *στόματος* by anastrophe: in this case *λέχεος* depends on *χάριν*, "the peaceful boon of sleep which his couch gives": and *στόματος ἄπο* may depend on *φυλασσομένα*, "keeping off loud sound from thy lips," or may be taken closely with *ἀνακέλαδον* as equivalent to *τὸν ἀπὸ στόματος ἀνακέλαδον*, "avoiding loud utterance from lips."

It is also possible to take *ἀπὸ λέχεος* as depending on *χάριν*: "wilt thou not in silence, avoiding loud utterance of lips, grant him sleep's peaceful boon that issues from his couch?"

188. **εἴποις**: this is one of a limited number of examples in Attic poetry of the use of the potential optative without *ἄν*: cf. Aesch. Cho. 594 *ἀνδρὸς φρόνημα τίς λέγοι*; Hipp. 1186 *θᾶσσον ἢ λέγοι τις.* See G. large ed. § 242. "What else canst thou call it?" or, better, "what else can one call it?" taking the 2nd sing. as indefinite (see on 314). For the question of the reading, see Metr. App. p. 173.

190. **ἆρα**: exclamatory, as often, cf. 1207, El. 1229, I. T. 932.

In *πρόδηλος* the *πρό-* may be temporal, "clear to foresee then is his fate"; or local, "clear then before him lies his fate," cf. Soph. El. 1428 *λεύσσω γὰρ Αἴγισθον ἐκ προδήλου.*

192. **αἷμα** = "bloodshed," "murder." **δοὺς** = *χρήσας*, "enjoining": cf. El. 1304 *ποῖοι χρησμοὶ φονίαν ἔδοσαν μητρὶ γενέσθαι*; (Musgrave).

πατροφόνου here = not "*parricidal*," but "who slew *our* father": an instance of the common Gk laxity in the use of compounds: *πατροφόνος* is treated exactly as equivalent to *φονεὺς τοῦ πατρὸς*, and it is left to the context to decide whose father is referred to.

196. **ἀπὸ δ' ὤλεσας**, tmesis for *ἀπώλεσας δέ.*

200. **ἰσονέκυες**: "dying equally with thee," *ἰσο-* referring to something outside the compound. "We perished with a death no less than thine." This is explained by what follows.

202. **τό τ' ἐμὸν βίου τὸ πλέον μέρος**: Klotz defends the two articles against Porson, pointing out that *τὸ πλέον μέρος* = *πλεῖστον* (so Soph. Antig. 309 *τοὺς πλείονας* = *πλείστους*): so that the phrase lit. = "my largest half of life."

205. **ἄτε (οὖσα) ἄγαμος, ἄτεκνος**: for *ἄτε* with the participle omitted, cf. Hdt. I. 123 *δίκτυα δοὺς (αὐτῷ) ἄτε θηρευτῇ.*

ἁ μέλεος: the article is emphatic, "I the hapless among women": cf. 86.

209. The **μὴ** depends on the idea of apprehension implied in *ὅρα*: it should not be taken as interrogative, equivalent to "whether or not," since no certain instances of such a use are found: see Goodwin, M. and T. 369. 1, n. 1, who points out that sentences like *εἰσόμεσθα μὴ οἱ φίλοι τεθνᾶσιν* are common, while no sentence like *εἰσόμεσθα μὴ οἱ φίλοι ζῶσιν* exists: i.e. this use of *μὴ* only occurs where apprehension is at least implied. See Jebb on Soph. Antig. 1253. Cf. Tro. 177—81.

210. **με** is "Attic" acc., i.e. acc. after a verb which in older Gk requires the dat., cf. Soph. Aj. 112 *χαίρειν ἐφίεμαί σε.* I. T. 701 *πρὸς δεξιᾶς σε τῆσδ' ἐπισκήπτω τάδε* (where L. and S. wrongly say that *σε* is the subj. of an omitted inf.). Soph. El. 147 *ἀλλ' ἐμέ γ' ἁ στονόεσσ' ἄραρεν φρένας* (*ἄραρεν* is 2nd aor. without augment).

τῷ παρειμένῳ, "his languor": note the neut. participle used with article and forming an abstract subst., cf. 297, 312.

211. **ἐπίκουρος**, *lit.* an external ally. Eur. uses this metaphor six times in this play (cf. 266, 300, 306, 1226, 1300): **νόσου** is obj. genit. common with words that denote protecting, e.g. Pind. P. 10. 81 *ἄγκυρα πέτρας ἄλκαρ*, Soph. O. T. 218 *ἀλκὴ κακῶν*, Supp. 207 *πετρῶν προβλήματα* (cf. Aesch. Theb. 676), Med. 1322 *ἔρυμα πολεμίας χερός.* Cf. I. A. 1027 *χέρ' ἐπίκουρον κακῶν.* Andr. 28 *ἀλκήν τιν' εὑρεῖν κἀπικούρησιν κακῶν.*

212. **ἐν δέοντί τε**: for a conjunction coupling an advb and an adj., cf. Soph. Phil. 502 *ὡς πάντα δεινὰ κἀπικινδύνως βροτοῖς | κεῖται.*

Most MSS. read *γε* for *τε*. In this case the sense is: "how sweet is thy approach to me—yes, and in my hour of need." See Jebb on Soph. O. C. 1416.

214. **θεός**: cf. Phoen. 782 *τῇ δ' εὐλαβείᾳ, χρησιμωτάτῃ θεῶν, | προσευξόμεσθα*; see n. on 399.

216. "(Tell me) for I forget and cannot overtake my previous thoughts."

For *φρένας* = "thoughts," cf. Bacch. 947 *τὰς δὲ πρὶν φρένας | οὐκ εἶχες ὑγιεῖς* (Paley).

218. **βούλει θίγω**: the construction is paratactic: *θίγω* and *ἀνακουφίσω* are deliberative subjunctives. Cf. Phoen. 722 *βούλει τράπωμαι δῆθ' ὁδοὺς ἄλλας τινάς*; Supp. 566 *βούλει ξυνάψω μῦθον ἐν βραχεῖ σαφῆ*;

also Hel. 1427. Similarly with *θέλω*, e.g. Bacch. 719 *θέλετε θηρασώμεθα | Πενθέως Ἀγαύην μητέρ' ἐκ βακχευμάτων;*

219. **δῆτα**, commonly so used in entreaties, cf. 92. So *δὴ* in 1181.

220. **πέλανος** properly denotes a sacrificial cake of oil and honey solidified by meal, and is not used in good prose except in this sense: but in Trag. it is used of any thick or clotted liquid.

221. **ἰδού**, regularly so used of the immediate performance of a request: "see then, I do it": cf. 229, 1671.

224. **λεπτὰ** is adverbial.

225. Take *βοστρύχων* as descriptive genitive with *κάρα*: the two words practically form one compound substantive, which Klotz renders by "Lockenhaupt": the epithet *πινῶδες*, though in grammatical agreement with *κάρα*, has especial reference to the first part of the compound.

228. **μανίας**: "when my disease ceases from madness," i.e. ceases from inflicting madness on me. For the genitive cf. Med. 456 *σὺ δ' οὐκ ἀνίεις μωρίας.*

Nauck and others read *μανιὰς*, an adj. agreeing with *νόσος*: cf. Soph. Antig. 819 *φθινὰς νόσος*, id. Trach. 980 *φοιτὰς νόσος*. In this case *ἀνῇ* is used intransitively = "abates": cf. Soph. Phil. 639 *ἐπειδὰν πνεῦμα τοὐκ πρῴρας ἀνῇ.*

230. The line as it stands is a confusion between *ἀνιαρὸν ὂν* (without *τὸ κτῆμα*) and the genit. absol. *ἀνιαροῦ ὄντος τοῦ κτήματος*: but Kirchhoff's suggestion of *τι* for *τὸ* would be an improvement.

232. See on 103 and cf. 234, *μεταβολὴ γλυκύ.*

234. **χρόνιον**, adj. agreeing with *ἴχνος*: translate "after a long while": the adj., as often in Gk and Lat. with adjectives denoting time, is used where we use the adverb or an adverbial phrase, e.g. 473 *πολυετὴς σεσωσμένος*, "saved after many years," 475 *χρόνιον εἰσιδὼν φίλον*, 740 *χρόνιος*, "at last."

χρόνιος also = "for a long while," e.g. 485 *χρόνιος ὢν ἐν βαρβάροις.*

235 f. **μάλιστα**, "by all means": so, as an eager assent or affirmative answer, in 1108; cf. Herac. 641, 794.

δόξαν γὰρ etc., "for that hath the semblance of health: and seeming is better than nothing, even though void of truth." For the sentiment cf. 1175 f., Tro. 682 f.

For *τὸ δοκεῖν* = "appearance," "mere seeming," the Schol. quotes Simonides fr. 76 *τὸ δοκεῖν καὶ τὰν ἀλάθειαν βιᾶται.*

239 f. **λέξεις τι καινόν**; is equivalent to a positive assertion, "thou wishest to tell some news," and as if that had been written the next sentence is coupled to it with *καί.*

240. The apodosis should be, "do not tell it": instead of which Orestes substitutes the reason why she should not tell it.

244. **χάριτας**, etc., "in full possession of the benefits my father gave him," such as the victory over Troy and the recapture of Helen: *πατρὸς* is subj. genit.

For *χάριτας* = "favours," "good deeds," cf. 453. Phoen. 569 *ἀμαθεῖς Ἄδραστος χάριτας ἐς σ' ἀνήψατο.* I. A. 1222 *φίλας χάριτας ἔδωκα κἀντεδεξάμην.*

If *χάριτας ἔχων* = "grateful," we should require *πατρί.*

245. This line is difficult: Porson imagines that Electra here gives her hand to Orestes as a pledge that she is speaking the truth and that this act is the *πιστὸν* referred to. The Schol. takes *τὸ πιστὸν τόδε* as referring to what follows: "he has come and has brought Helen with him, take this fact (i.e. that Helen is here) as proof of what I say"; because wherever Helen is there Menelaus is also. The uxoriousness of Menelaus was proverbial: see Tro. 1034—5 (the Chorus, urging Menelaus to put Helen to death, say) *τῖσαι δάμαρτα κἀφελοῦ πρὸς Ἑλλάδος | ψόγον τὸ θῆλύ τ', εὐγενὴς ἐχθροῖς φανείς.*

249. Tyndarus' daughters were Timandra, Clytaemnestra, and Helen.

The Schol. quotes Stesichorus fr. 26 to the effect that Aphrodite, in order to punish Tyndarus for neglecting her worship, made his daughters adulterous: also Hesiod fr. 117. Klotz adds Hom. Od. 11. 438.

251 f. "Be thou then other than those evil ones: for 'tis in thy power: and let not this difference be merely on thy lips but in thy heart."

The uncalled for severity of this outburst marks Orestes' relapse into madness.

254. **μετέθου λύσσαν**, *lit.* "didst take insanity in place of sanity": a rare use of *μετατίθεσθαι*, which generally takes the acc. of the thing changed: but cf. Paus. 7. 26. 3 *μετ. τὸ ὄνομα τὸ νῦν* "to adopt their present name." Contrast I. A. 388 *εἰ δ' ἐγὼ γνοὺς πρόσθεν οὐκ εὖ μετετέθην εὐβουλίᾳ.*

255 f. These lines are parodied by Alexis Comicus (one of the writers of the Middle Comedy, fl. 356 B.C.):

ὦ μῆτερ, ἱκετεύω σε, μὴ 'πίσειέ μοι
τὸν Μισγόλαν· οὐ γὰρ κιθαρῳδός εἰμ' ἐγώ.

The *κόραι* are the Furies, who are *δρακοντώδεις* either as having snakes in their hair (cf. Aesch. Cho. 1049 where they are called *φαιοχίτωνες καὶ πεπλεκτανημέναι | πυκνοῖς δράκουσιν*) or as themselves re-

sembling snakes (cf. I. T. 285 ff. where Orestes speaking of one of his pursuers says *τήνδε δ' οὐχ ὁρᾷς | Ἅιδου δράκαιναν ὥς με βούλεται κτανεῖν | δειναῖς ἐχίδναις εἰς ἔμ' ἐστομωμένη;*).

ἐπισείειν, "to hound on against."

257. This line has been suspected as breaking the correspondence of couplets: but as Hermann points out, an extra line is appropriate as suggesting the exuberance of Orestes' insanity.

259. Note that *εἰδέναι* = "to know" and *never* = "to see." "For thou seest nothing of all that thou art so sure of," "of all that thou thinkest that thou knowest well."

261. **ἐν. ἱερίαι**: cf. Alc. 24 f. *Θάνατον εἰσορῶ πέλας | ἱερῆ θανόντων.*

263. "I will hold thee from leaping"; the inf. could also be *μὴ πηδᾶν, τοῦ μὴ πηδᾶν, τὸ μὴ πηδᾶν, ὥστε μὴ πηδᾶν*, and we could also have *πηδῶντα*, all with little difference of meaning.

269. **εἶπε** = "bade" as often (e.g. Hec. 303). *οἷς* is dat. of instrument. Notice *Λοξίου—Ἀπόλλων*, Gk tragic diction was not averse to using synonyms in the same sentence. See on 1136.

270. Adjectives like *μανιὰς* though feminine in form are used with substantives of all three genders: thus, *masc.* 1416 *δρομάδες Φρύγες*, Hipp. 1134 *ποδὶ γυμνάδος ἵππου*, fragt 106 *γυμνάδα στόλον*, Hel. 1480 *οἰωνοὶ στολάδες*: so also *neut.* e.g. 837 *δρομάσι βλεφάροις*, Hel. 1301 *δρομάδι κώλῳ*, Phoen. 1024 *φοιτάσι πτεροῖς*, I. T. 1235 *Δηλιάσιν γυάλοις.*

271. The MSS. give this line to Electra and punctuate as a question: to which 272 gives Orestes' reply.

272. **ἐξαμείψει**, 3rd sing. act.

274. **τόξων** is governed by the prep. in *ἐξορμωμένας.*

πτερ. γλυφίδας, "winged grooves" = "arrows," by common poetical substitution of the part for the whole.

275. **ἐξακ. αἰθέρα**, "rise to heaven's height": from *ἄκρος* = "top": so *ὑπεξακρίζω*, Bacch. 678 = "drive up (or, as some take it, go up) to the top of": but *ἀκρίζω* (fragt 574) = "go on tip toe," from the other meaning of *ἄκρος* = "edge."

277. **ἔα**: a common exclamation in Eur. indicating surprise, generally of an unpleasant nature, cf. 478, Bacch. 644, Hec. 733, I. T. 1157 and many others. It denotes surprise merely in El. 557, Supp. 92, Aesch. P. V. 298: and pleasant surprise in H. F. 514. On Soph. O. C. 1477 Jebb notes that it only occurs once in Sophocles.

278. **ποῖ ποῖ**; in agitated questions such repetitions of the interrogative are common: cf. 470, and the ludicrous exaggeration of the

repetition in Ar. Av. 1122 ποῦ ποῦ 'στι, ποῦ ποῦ ποῦ 'στι, ποῦ ποῦ ποῦ 'στι, ποῦ | ποῦ Πειθέταιρος ἐστίν;

279. **ἐκ κυμ.** = "*after* the storm once more I see a calm": a line made famous through the mispronunciation of the actor who, by failing to sound the elided vowel in γαλήν', made it mean "out of the waves again I see a weasel (γαλῆν)": see Ar. Ran. 304.

282. **νόσοις**: causal dat.

284 f. The emphasis falls on the δὲ clause: "for while thou didst but assent to the deed 'twas I who wrought our mother's murder."

μητρῷον, adj. where we should use genit. of subst.

αἷμα = "murder," cf. 192, 1624.

286. Take ἐπάρας as governing two acc., i.e. με and ἔργον, and do not supply πρᾶξαι as governing ἔργον (as L. and S. do): the construction is on the analogy of the double accusative after πείθω and verbs of kindred meaning: cf. Aesch. P. V. 1063 f. (where the Chorus say in answer to Hermes' advice to them to desert Prometheus) ἄλλο τι φώνει καὶ παραμυθοῦ μ' | ὅτι καὶ πείσεις, "exhort me to an act which you will also persuade me to do": both παραμυθοῦ and πείσεις taking two accusatives.

288. **κατ' ὄμματα** = "face to face": cf. Rhes. 421 καὶ λέγω κατ' ὄμμα σόν. Bacch. 469 f. ΠΕΝ. πότερα δὲ νύκτωρ σ' ἢ κατ' ὄμμ' ἠνάγκασεν; ΔΙΟΝ. ὁρῶν ὁρῶντα. Andr. 1064 κατ' ὄμμ' ἐλθὼν μάχῃ. id. 1117 κατ' ὄμμα στὰς προσεύχεται θεῷ.

289. **εἰ** = "whether," dependent on ἐξιστόρουν.

χρῆ: Orestes supposes himself to have asked ἆρα χρὴ κτεῖναι τὴν μητέρα; and the mood and tense used in the supposed direct question are retained in the indirect: cf. 1325.

290 f. **ἐκτεῖναι λιτὰς** is regarded as forming a simple verb equivalent to ἱκετεύειν and taking the same construction of the genit. of the thing by which or in the name of which one entreats: cf. 671 ταύτης ἱκνοῦμαί σε.

σφαγὰς = "throat."

292 f. **εἰ** = "since": "since by that deed 'twas fated that while he should none the more regain his life I, the hapless, should fill up this cup of misery that is mine."

The MSS. give δὲ in 293, for which, as corresponding to the τε in the preceding μήτε, see Jebb Soph. O. C. 367.

294. **ἀνακάλυπτε**, "unveil": act. for middle: a common use in Gk and Lat. with verbs denoting or implying motion.

Cf. Hec. 917 καταπαύσας = καταπαυσάμενος, I. A. 624 ἔγειρε = ἐγείρου,

Phoen. 1280 ἔπειγε = ἐπείγου (cf. inf. 799), Aesch. Pers. 470 ἵησ' ἀκόσμῳ ξὺν φυγῇ, Soph. Phil. 1331 ἕως ἂν...ἥλιος...αἴρῃ, so in this play ἐξαμείβων = ἐξαμειβόμενος (816), δινεύων = δινευόμενος (837), τείνειν = τείνεσθαι (1129).

296. **τἀμά,** "my mood," practically = ἐμέ. Cf. 1088 τοὐμὸν = ἐμαυτόν.

297. **δεινὸν καὶ διαφθαρὲν** form one idea, hence the article is not repeated before διαφθαρέν: trans. "the morbid terror of my mind." Cf. Alc. 797 τοῦ νῦν σκυθρωποῦ καὶ ξυνεστῶτος φρενῶν, "thy present sullen concentration of mind."

So 312 τὸ ταρβοῦν κἀκφοβοῦν σ' ἐκ δεμνίων, "the terror that scares thee from thy couch."

299. **νουθετεῖν** here, as often, = "exhort" or "admonish" without any idea of censoriousness.

301. **ἀλλὰ** denotes a start of surprise: Or. now for the first time observes how worn El. looks.

307. **οὐκ ἔστι** refers to the possibility of her deserting him expressed in 304: "I *cannot* fail thee." Cf. 1097.

310. **δὲ** = "well": it is resumptive, referring, after the digression caused by Orestes' suggestion that El. might fail him, to his command to her to go within.

313. **ἄγαν ἀποδέχου,** "give not too ready entrance to": ἀποδέχ. = not simply "to receive" but "to receive readily," "allow": it is often used in prose with a genit., the acc. being implied: ἀποδέχομαι λέγοντος, "I accept his statement from a person who makes it": hence it comes to be used with genit. of participle = "to allow to do," e.g. Ar. N. Ethic. 1. 3. 4 μαθηματικοῦ πιθανολογοῦντος ἀποδ. "to allow a mathematician to speak rhetorically."

314. The subject of νοσῇς and δοξάζῃς is indefinite: the words do not refer to Or., cf. Andr. 100 ff. (Andromache is soliloquising) χρὴ δ' οὔποτ' εἰπεῖν οὐδέν' ὄλβιον βροτῶν, | πρὶν ἂν θανόντος τὴν τελευταίαν ἴδῃς | ὅπως περάσας ἡμέραν ἥξει κάτω. Soph. Tr. 2.

The meaning of the couplet is: "for if even a healthy man imagines he is diseased it is an affliction": and the inference is, "how much greater will be the affliction if you who are already ill let your mind dwell on disease."

For the indefinite plural βροτοῖσι referring to the indefinite singular implied in νοσῇς, cf. Andr. 179 f. ἀλλ' ἐς μίαν βλέποντες εὐναίαν Κύπριν | στέργουσιν, ὅστις μὴ κακῶς οἰκεῖν θέλει. So in Soph. Phil. 307 οὗτοι refers to the τις of 305.

318. **ποτνιάδες** = "frenzied": the word is said to be derived from

Potniae a Boeotian town where there was a Temple of Bacchus and a fountain (or, as others say, a herb) which drove horses mad: hence *ποτνιάδες ἵπποι*, "mares of Potniae," came to = "*mad* mares" (in especial reference to the horses of Glaucus): and from this phrase the word came to be used generally = "mad": cf. Bacch. 664 *βάκχαι ποτνιάδες*.

Others take *ποτνιὰς* as being in this passage another form of the fem. *πότνια* and cite *πότνι' Ἐρινὺς* (Aesch. Theb. 887) and *πότνιαι δεινῶπες* (Soph. O. C. 84) for the application of that epithet to the Furies.

But the traditional meaning of "raging" is appropriate here in view of the ref. to the Bacchic revels that immediately follows.

319. **ἀβάκχευτος θίασος**, "a Bacchic revel uninspired by Bacchus": a metaphor thus qualified by being put as an oxymoron is a favourite figure of speech in tragedy, cf. 621 *ἀνήφαιστον πῦρ*, "a fire not sprung from Hephaestus" (the source of all natural fire), i.e. a metaphorical fire: so in 1492 the Furies are called *ἄθυρσοι βάκχαι*.

Cf. the following in Aesch.: P. V. 803 the griffins are called *Ζηνὸς ἀκραγεῖς κύνας*, Ag. 136 the eagles are *πτανοὶ κύνες*, P. V. 880 Io speaks of *οἴστρου ἄρδις ἄπυρος*, "the gadfly's arrow-head not forged in fire." Theb. 64 *κῦμα χερσαῖον στράτου*, "the land-wave of an army." Theb. 82 dust is *ἄναυδος ἄγγελος*. Theb. 858 Charon's barque is called *θεωρίδα τὰν ἀστιβῆ Ἀπόλλωνι*: the *θεωρὶς* was properly the sacred ship sent under Apollo's guidance to his festival at Delos: so that to speak of a *θεωρὶς* as "untrodden by Apollo" was an oxymoron. Cho. 493 the robe in which Agamemnon was ensnared is called *πέδαι ἀχάλκευτοι*. See Arist. Poet. ch. 35 *ἔστι δὲ τῷ τρόπῳ τούτῳ τῆς μεταφορᾶς χρῆσθαι καὶ ἄλλως, προσαγορεύσαντα τὸ ἀλλότριον, ἀποφῆσαι τῶν οἰκείων τι· οἷον, εἰ τὴν ἀσπίδα εἴποι φιάλην μὴ Ἄρεως, ἀλλ' ἄοινον*. "There is another method of employing metaphor, which consists in qualifying the word that is used metaphorically by denying one of its essential characteristics: as when you call a shield a wineless drinking bowl."

The qualification, *ἀβάκχευτος*, is peculiarly appropriate here because no wine was allowed in libations to the Furies: see Aesch. Eum. 107, and Soph. O. C. 100.

ἐλάχετε: *λάχος* regularly in Trag. = "office," "task": an easy use when offices were assigned by lot. Trs. "whose task it is to hold a wineless revel in the midst of tears and groans."

321. **αἵτε** epic = "who": so ἅτε (ἥτε) in Hec. 444, ὅτε in Soph. Trach. 824.

323. **τινύμεναι** is used in two different senses in this line: with δίκαν it = "exacting," and with φόνον it = "avenging": both meanings are found in epic Gk.

328. **οἵων**, neuter: lit. "through aiming at what dost thou perish," "through what a dread attempt": referring to his attempt to avenge his father on his mother.

329 f. "After receiving from the tripod the oracle that Phoebus indeed did utter there on that temple floor where are the fabled secret places of the central earth."

ἵνα μεσόμφαλοι λέγονται μυχοί: either = ἵνα εἰσὶ μυχοὶ οἱ μεσόμφαλοι λεγόμενοι, "where are the recesses talked of as central," cf. Soph. O. T. 1451 ἔνθα κλῄζεται | οὑμὸς Κιθαιρὼν οὗτος, "where yonder is Cithaeron famed as mine" (Jebb)—

Or, not taking μεσόμφαλοι predicatively, "where *are the renowned*, or *rumoured*, central recesses." Cf. Soph. Trach. 638 ἔνθ' Ἑλλάνων ἀγοραὶ | πυλάτιδες κλέονται, "where *are the famous* meetings of Greeks at the gates."

Cf. Hipp. 121 ff. Ὠκεανοῦ τις ὕδωρ | στάζουσα πέτρα λέγεται, "There is a rock, whose name is known, etc." See 1402.

In the ἄδυτον at Delphi was a conical stone, called the ὀμφαλός, which was said to be at the exact centre of the earth. Cf. Ion 461 Φοιβήϊος ἔνθα γᾶς | μεσόμφαλος ἑστία.

The oracle referred to is Phoebus' command to Orestes to kill his mother.

The verb λάσκειν is especially used of oracular or prophetic utterance, see Jebb on Soph. Antig. 1094 and Trach. 824.

333. "O Zeus, what mercy is there?"

335. **θοάζω**: derived from θοὸς and used in two senses; (1) *transitive*, "move quickly," "drive" (as here), cf. H. F. 381, Bacch. 65 πόνον θ. "ply a task eagerly": (2) *intransitive*, "hurry," Bacch. 219.

In three places in classical Gk (i.e. Emped. 52, O. T. 2 and Aesch. Supp. 595) it could have the meaning of "to sit," in which case it is a different word, being derived from the root of θάσσω: but in Emped. 52 and O. T. 2 it could = "hurrying to," and in Supp. 595, "hurrying," "being driven." Jebb, however, is in favour of its meaning "to sit" in these three passages: see his Appendix to Soph. O. T. pp. 286—287.

ᾧ dat. incommodi: "for whom tears upon tears are massed by one of the avenging Furies."

338. His mother's blood is the instrument by which Or. is driven mad: cf. 36—7, 411.

340. The article is very emphatic, practically turning the positive adj. into a superlative, cf. 86, 207, 807.

341—4. **ἀνὰ...τινάξας**, tmesis: cf. 196, 915, 950, 1416.

Supply *ὄλβον* from the previous line as object of *ἀνατινάξας* and *κατέκλυσεν*.

λαῖφος, etc.: "the sail of a swift barque," poetical for "a swift-sailing barque."

κατέκλυσεν is gnomic aor.

πόνων L. and S. take with *κατέκλυσεν* as a genit. of instrument as in phrases like *ἀκτῖνος ἄθικτος*: others take it with *κύμασιν*, punctuating a comma before and after *ὡς πόντου*: "sink it in the waves of misfortune as (in the waves) of a sea."

345—6. Remember that *ἄλλος* = *alius*, and *ἕτερος* = *diversus*: "what other different house": cf. Supp. 574 *πολλοὺς ἔτλην δὴ χἀτέρους ἄλλους πόνους*.

πάρος ἤ: "sooner than," "rather than."

θεόγονοι γάμοι: the marriage of Zeus and the nymph Pluto which resulted in the birth of Tantalus.

349. **ἁβροσύνῃ**, elaborate dress, etc. Most MSS. read *πολλῇ ἁβροσύνῃ* which is metrically bad. Klotz reads *πολλῇ δὲ τρυφῇ*. This conjecture is to some extent confirmed by the note of the Scholiast on this line, *τῇ τρυφῇ τοῦ βαδίσματος ἢ τῆς ὄψεως*: which may be taken as meaning "the *τρυφὴ* in question was seen in his gait or in his personal appearance" and as consequently indicating that the commentator read *τρυφῇ*. At any rate this Scholiast did not read Kirchhoff's *ποδὸς ἁβροσύνῃ*.

350. **ὁρᾶσθαι** expegetical inf. with *δῆλος*: "clear to the sight as being born from, etc.": this inf. is rarely passive, see M. 150 a, R. 1.

352. "Host of 1000 ships," the ordinary poetical round number for Homer's exact 1186.

354. **αὐτὸς** = either "of thyself," i.e. "thou hast no need of my prayers for thy welfare" (Paley): or "in person," bringing out more fully the meaning of *ὁμιλεῖς*: "thou walkest in person with good fortune," "thou art fortune's own familiar friend."

356. **δῶμα** (often *δώματα*) is the most dignified word in poetry for a house: it must be avoided in prose: its occurrence in Hdt. is one of many proofs that the prose and verse vocabularies were not completely differentiated in his time: similarly *δόμος* should be avoided in prose

and *οἰκία* in poetry. Note that Ar. uses *δῶμα* only when parodying poetic diction.

358. **κύκλῳ εἱλιχθεῖσαν** = either "storm-tossed, whirled round in a circle," or "beset all round": for the latter meaning cf. 444; for the former cf. Ion 1504 ff. *ἑλισσόμεσθ' ἐκεῖθεν | ἐνθάδε δυστυχίαισιν | εὐτυχίαις τε πάλιν.*

362 f. See Hom. Od. 4. 514 ff. for an account of the interview.

363 f. **ὁ ναυτίλοισι μάντις**: dative of interest, "the prophet for sailors." Paley quotes Hec. 1267 *ὁ Θρῃξὶ μάντις* and Phoen. 17 *ὦ Θήβαισιν εὐίπποις ἄναξ.*

For Nereus as a prophet and bestower of the gift of prophecy, see Hel. 14 f., Hes. Theog. 233 *Νηρέα τ' ἀψευδέα καὶ ἀληθέα γείνατο πόντος.*

367. Clytaemnestra murdered Agamemnon in the bath which it was her duty as wife to administer to him: cf. Aesch. Eum. 633, El. 156.

372. Menelaus' desire to embrace Clytaemnestra whom he knew to be a murderess proves him to be as laxly lenient in his views of crime as Helen.

373. **ὡς εὐτυχ.** "they being, as I thought, prosperous": *ὡς* indicates the subjective nature of the clause.

Notice the three senses of *κλύειν τινὸς*: (1) hear (something) from a person (genit. of ablation), (2) hear about a person (genit. of connection), (3) obey a person: see 436.

374. **παιδὸς** is of course objective gen. with *φόνον.*

378. **μέλαθρον**, i.e. Agamemnon's house to which Menelaus had brought Hermione on his way to Troy, cf. 63.

379. Notice the repetition of *ἂν*: the tendency was to put *ἂν* early in the sentence especially after a negative, and it was then frequently repeated with the verb: cf. 711. Sometimes it is repeated more than once as in Andr. 934 f. *οὐκ ἂν ἔν γ' ἐμοῖς δόμοις | βλέπουσ' ἂν αὐγὰς τἄμ' ἐκαρποῦτ' ἂν λέχη.*

381. Some MSS. read *σημανῶ* for *μηνύσω*: but the latter is more forcible as suggesting the technical legal meaning of "giving information": "I will turn informer against myself."

382. **πρωτόλεια** properly = "the first of the spoils," "firstfruits": but was then weakened down to mean simply *πρῶτα* "first part, "first action": the second part of the compound losing all significance, as often happens in Gk: cf. O. C. 1112 *πλευρὸν ἀμφιδέξιον* = "both sides," *ἀμφι-* being the only significant part of the compound. See on 821.

Take *πρωτόλεια* as accusative in apposition to the action of the sentence *γονάτων θιγγάνω*: "as my first act I clasp thy knees." See on 1105.

383. The reference is to the boughs garlanded with wool, by which the suppliant attached himself to the altar. The expression is highly metaphorical: Orestes regards his prayers as suppliant boughs and Menelaus' knees as an altar of refuge. "Fastening therefrom the prayers of lips unaided by real garlands of leaves."

Paley quotes Aesch. Supp. 641 *ὑπόσκια στόματα*.

For the knees of a person supplicated being regarded as an altar, see I. A. 911 *οὐκ ἔχω βωμὸν καταφυγεῖν ἄλλον ἢ τὸ σὸν γόνυ*. I. A. 1216 *ἱκετηρίαν δὲ γόνασιν ἐξάπτω σέθεν | τὸ σῶμα τοὐμόν*, "I attach my body as a suppliant's bough unto thy knees." Andr. 894—5 *στεμμάτων δ' οὐχ ἥσσονας | σοῖς προστίθημι γόνασιν ὠλένας ἐμάς*.

384. **αὐτὸς**, "in bodily presence," and so better able to save Orestes than if he had merely heard of his plight from a distance. "Thou hast come ready to hand at the crisis of my misfortunes."

386. **φάος ὁρᾶν** and synonymous phrases (e.g. *φέγγος, ἥλιον, αὐγὴν* etc. *λεύσσειν, βλέπειν, δέρκεσθαι* etc.) are opposed on the one hand to *θανεῖν*, as life to death, and on the other hand to *ζῆν*, as mere existence to full and active life.

What is indicated is not so much "living" as "not-dying," i.e. "surviving": so here: "through misfortunes I am not alive though I am not dead."

387. **πλόκαμον**, accusative of respect, see M. 31. a.

388. **τἄργα**, not "my deeds" but "realities," "the actual facts of my condition." "It is not what I seem to the eye but what I endure in fact that tortures me."

For *τἄργα*, cf. Tro. 1233 *τλήμων ἰατρὸς ὄνομ' ἔχουσα, τἄργα δ' οὔ*, "a physician in name, not in reality."

389. **δεινὸν**: adverb: cf. 224 *λεπτὰ λεύσσω*.

390. "My body is gone and my name alone is left," i.e. I am a mere name with no physical reality behind it.

For the antithesis, cf. I. T. 504 (Iphigenia is about to sacrifice Orestes and presses him to tell his name: he refuses, saying), *τὸ σῶμα θύσεις τοὐμόν, οὐχὶ τοὔνομα*, "it is my body not my name thou hast to sacrifice."

393. **φείδου δ' ὀλιγάκις λέγειν**: Porson's explanation is that *ὥστε* is omitted as not infrequently with the inf. "Be sparing so as to speak seldom of evils."

Dindorf regards *ὀλιγάκις* as standing for *μὴ πολλάκις*, "spare speaking often of evils."

Perhaps the construction is the result of a confusion of *φείδου λέγειν κακὰ* and *φείδου· ὀλιγάκις λέγε κακά.*

394. Notice the antithesis: "I am sparing, but unsparing of evils is the god to me."

397. "What meanest thou? Remember (*τοι*), wisdom is in clearness not in obscurity": apparently in reference to the slight obscurity of Orestes' reply that his disease is *σύνεσις*, which would mean "intelligence" if he had not explained it by *ὅτι σύνοιδα* as meaning "conscience."

τοι marks the proverbial character of the statement.

For *σύνεσις*="intelligence," cf. 1524 *σώζει σε σύνεσις*, "thy wit saves thee."

399. **ἡ θεὸς**, i.e. *λύπη*. For *θεὸς* scanning as a monosyllable cf. Bacch. 47 *ὧν οὕνεκ' αὐτῷ θεὸς γεγὼς ἐνδείξομαι*: such scansion is rarer in the nom. and acc. than in the other cases. .

For the personification of *λύπη* as a goddess, see on 214 and cf. Ion 336 f. ΚΡ. *ἄκουε δὴ τὸν μῦθον. ἀλλ' αἰδούμεθα.* ΙΩ. *οὔ τἄρα πράξεις οὐδέν· ἀργὸς ἡ θεὸς* (i.e. *αἰδώς*). H. F. 557. Phoen. 531 f. *τί τῆς κακίστης δαιμόνων ἐφίεσαι* | *φιλοτιμίας παῖ; μὴ σύγ'· ἄδικος ἡ θεός.* Cf. id. 511 (of *τύραννις*): so Hel. 560 *ὦ θεοί. θεὸς γὰρ καὶ τὸ γιγνώσκειν φίλους.* Cf. Aesch. Cho. 57.

402. **ἐξώγκ. τ.** There are two ideas in this phrase: 1st *lit.* of heaping up the mound. 2nd *met.* of honouring, exalting. Cf. Ion 388 *ὡς εἰ μὲν οὐκέτ' ἔστιν ὀγκωθῇ τάφῳ* "be honoured with a high-heaped tomb."

403. **προσεδ.** i.e. waiting for the fire of the pyre to cool and allow the ashes to be collected, as explained in the next line: where *νυκτὸς*=at night, see M. 66. a.

406. **ὁ συνδρ.** "my fellow worker in the deed of blood and matricide." For the participle see on 48: for *αἷμα* see 285.

407. **τάδε** agrees with the cog. acc. implied in *νοσεῖς*: *ὑπὸ* is used as though *νοσεῖς* were a passive verb "thou art ill," being equivalent to "thou art afflicted." This use of *ὑπὸ* is habitual with such verbs, e.g. *θανεῖν, πίπτειν ὑπὸ* etc.: cf. Tro. 71 *κοὐδέν γ' Ἀχαιῶν ἔπαθεν οὐδ' ἤκουσ' ὕπο*, "was not punished by the Argives in word or deed."

409. Cf. 38.

410. **γὰρ** refers to *ὀνομάσαι δ' οὐ βούλομαι*: "rightly, for they are awful goddesses."

εὐπαίδευτα, advb, "like a man of breeding." "With good feeling turn thee from the theme." Musgrave reads *ἀποτρέπει* 2nd sing. mid.

411. **φόνῳ**, "blood," is dative of instrument: see 338.

413. **οὐ δεινὰ** (*ἐστὶ*) **πάσχειν δεινά**, etc.: "It is not fearful that they should suffer fearful things whose deeds are fearful."

The second *δεινὰ* goes *ἀπὸ κοινοῦ* with *πάσχειν* and *εἰργασμένους*.

For *δεινὰ*=*δεινόν ἐστι*, cf. Hec. 1108 *ξυγγνώσθ', ὅταν τις κρείσσον' ἢ φέρειν κακὰ | πάθῃ, ταλαίνης ἐξαπαλλάξαι ζόης.*

414. **ἀναφορὰ**="that on which one can throw the burden or blame." The phrase is ambiguous. Or. means, "there is a cause to which I can impute my crime," i.e. Phoebus (as explained in 416): Menelaus thinks he means, "I have the power to rid myself of my misery," i.e. by suicide.

416. **μητρὸς ἐκπ. φ.** Either, "to exact my mother's murder" as a penalty for my father's death: cf. H. F. 43 *μήτρωσιν ἐκπράξωσιν αἵματος δίκην* (where *μητρ.* is dat. commod. "for their uncle's sake")—

Or, "to avenge the murder wrought by my mother" (*μητρὸς* being subj. gen.): cf. Med. 1305 *μητρῷον ἐκπράσσοντες ἀνόσιον φόνον.*

417. "Yes, but 'twas with no slight ignorance of right and justice that he did so."

For the charge of *ἀμαθία* brought against the oracle of Apollo, see El. 971 *ὦ Φοῖβε, πολλήν γ' ἀμαθίαν ἐθέσπισας*, cf. id. 1245 and 1302.

γε is frequently used in debate to express assent to a particular statement while introducing a counter-argument, cf. *καὶ...γε* in 487.

418. "We are the slaves of gods whatever those gods be."

οἱ=*isti*, "those said gods."

Compare the famous opening of the original edition of the Melanippe: *Ζεὺς ὅστις ὁ Ζεύς· οὐ γὰρ οἶδα πλὴν λόγῳ | κλύων*: and cf. H. F. 1263.

For the scepticism, cf. Tro. 884—7.

419. **σοῖς κακοῖς**=*σοὶ δυστυχοῦντι*: "and though he bade thee, yet does Loxias not succour thy misfortunes?"

420. "He still delays: such is the divine nature" (i.e. dilatory).

For *μέλλειν* without an inf. meaning "to delay," see Phoen. 397 (speaking of hopes) *καλοῖς βλέπουσαί γ' ὄμμασιν μέλλουσι δέ.*

423. **ὥς τ. μετῆλθόν σ' αἷμα**: *μετέρχομαι* is used not only of prosecuting a person, but also of following up an act for the purpose of punishment (e.g. I. T. 13 *τοὺς θ' ὑβρισθέντας γάμους | Ἑλένης μετελθεῖν*): here both constructions are combined: so in Cycl. 280 *οἳ μετηλθετ' ἁρπαγὰς ..πόλιν.* Similarly Bacch. 345 *διδάσκαλον | δίκην μέτειμι*, cf. id. 516, Aesch. Eum. 230.

424. The MSS. read ἔφυς κακός.

Kirchhoff imagines a lacuna.

The reading in the text is Brunck's conjecture and the meaning is, "though not subtle in argument I proved myself a true friend in action."

οὐ σοφὸς refers to the fact that Menelaus' cross-examination had led Orestes to contradict himself: in 420 he says the gods are dilatory, in 422 he says the Furies came upon him while his mother's pyre was still warm: in 423 Menelaus indirectly but clearly indicates the contradiction: Orestes replies "I am not clever at quibbling but I am a loyal friend," implying that Menelaus was inclined to be the exact reverse.

In *φίλους* the reference is of course to Agamemnon.

425. "Does the avenging of thy father help thee in any way or other?" i.e. does thy father help thee in any way for having avenged him? Take *πατρὸς* as obj. gen. with *τιμωρία*.

426. "Not yet: and in my eyes delay and acting not at all are one." *ἴσον λέγω* = "I identify," "consider as identical."

427. **τὰ πρὸς πόλιν**, best taken as acc. of ref.: such initial accs. being very common, especially with neuter pronouns like *ταῦτα*: lit. "as to thy relations with the city, how standest thou through this deed?"

428. The subj. of *προσσεννέπειν* is *πολίτας* implied in *πόλιν*.

429. *Either* **σὸν αἷμα χεροῖν** = *σαῖν χεροῖν αἷμα*: *αἷμα χεροῖν* forms one notion and is therefore treated as one word, "thy hand's blood-stain." Cf. Soph. El. 1406 *τοὐμὸν φρενῶν ὄνειρον*, "my mind-dream." *Or χεροῖν* is ablatival gen. depending on the notion of privation implied in *ἥγνισαι*, contrast H. F. 1324 *χέρας σὰς ἁγνίσας μιάσματος*.

430. In order to be purified Orestes would have to get an innocent man to perform the proper rites for him (see Aesch. Eum. 449 f. quoted on l. 75): this he could not do since every one avoided him.

γὰρ = "(no,) for": cf. 444.

ὅπῃ μόλω: poetical use of subjunctive after indefinite relative without *ἂν*: M. 126, R. 2.

431. **ἐξαμιλλῶνται**: the present has its full conative force, "try to drive thee out."

432. **τὸ Τρ. μ.** The hateful thing done at Troy: i.e. the unjust murder of Palamedes the brother of Oeax. See Class. Dict. s. v. Palamedes.

433. "The blood of Palamedes takes vengeance on thee."

There is a v. l. *φόνου*: "he punishes thee for Palamedes' murder."

434. **οὗ γ' οὐ μετ. μ.** "Yes, though I had no share in it" (i.e. the murder). Of the many explanations given of *διὰ τριῶν ἀπ.* the best is

that one which regards the phrase as meant metaphorically by Orestes and taken literally by Menelaus. *Met.* it = "I am utterly ruined" (the phrase is from the wrestling ring, where to win a complete victory it was necessary to throw your opponent three times: hence *τριακτὴρ* = "victorious opponent," and *ἀτρίακτος ἄτα* = "invincible fate," Aesch. Cho. 339, see id. Eum. 559): Menelaus, wrongly taking the words literally, asks who is the third instrument of Orestes' destruction besides the Furies and Oeax.

435. **τῶν ἀπ' Αἰγ.** Notice the pregnant use of the prep. Those who stand by Aeg. and act from that position, cf. 448.

436. **ὧν** = *καὶ ἐκείνων.*

438. **οἵτινες,** *quippe qui*: "how could they, seeing that they no longer let me live?"

439. In this line as it stands in the text *ὅτι* is rather harshly used for *ὅ.*

I should prefer to punctuate *τί δρῶντες; ὅ,τι καὶ σαφὲς ἔχεις εἰπεῖν ἐμοί;* In that case *ὅ,τι καὶ σαφὲς* (*ἐστὶν*) is indirect interrog. dependent on *ἔχεις εἰπεῖν*: "Can you tell me what act of theirs is definite as well (as hostile)?" Or. has hitherto accused the citizens of general hostility: Men. asks whether he can allege any specific act of hostility on their part.

This appears to have been the Scholiasts' reading: but they mistook the meaning, wrongly taking *ὅτι* as "Attic" for *τί*; One of them notes *ἢ τί* as a v. l. and suggests that the line then ran thus: *τί δρῶντες; ἢ τί καὶ σαφὲς εἰπεῖν ἔχεις;* which Nauck is inclined to adopt with the alteration of *σαφὲς* to *σαφῶς.*

440. **οἴσεται** passive: so *ἐάσομαι* I. A. 331, *λέξομαι* Alc. 323, *μνημονεύσεται* Herac. 324, *διδαξόμεσθα* Hel. 1426.

441. The question for the Assembly was whether Orestes was to be punished or not: but Orestes is so convinced of the city's hostility that he regards an adverse verdict as certain and so says *οἴσεται καθ' ἡμῶν* where he should properly have said *περὶ ἡμῶν*: and Menelaus continues the question as though he had said *περὶ ἡμῶν*: Or. says "judgment will be given against us": Men. asks, "judgment that you die or be banished or be acquitted": the alternatives are, on the one hand, *φεύγειν ἢ θανεῖν*, on the other, *μὴ θανεῖν* which is briefly put for *μὴ θανεῖν μηδὲ φεύγειν.*

444. The met. is from a beleaguered city, cf. Phoen. 710 *πόλιν ὅπλοις ἑλίξειν.*

446. Cf. Hel. 979 *κἀκεῖνον ἢ 'μὲ δεῖ θανεῖν· ἁπλοῖς λόγοις.*

448. The prep. *ἐς* is "pregnantly" used: "my hope flies for refuge to thee and finds it in thee": see 435, 474.

σὲ though emphatic is elided: cf. Hipp. 323 *ἔα μ' ἁμαρτεῖν· οὐ γὰρ ἔς σ' ἁμαρτάνω.*

451. **τὸ χρηστὸν** is governed by both *ἀπολαβὼν* and *ἔχε*: *μόνος* goes with *ἔχε* and is equivalent to an advb. "Do not separate thy prosperity from ours and possess it all alone."

453. "Requiting our father's good deeds (to thee) upon those on whom thou shouldst requite them": for *χάριτας* cf. 244, and for *ἐκτίνων*="repaying" see on 109.

For the verb omitted after *εἰς οὓς σε δεῖ*, a common idiom, cf. Alc. 63 *οὐκ ἂν δύναιο πάντ' ἔχειν ἃ μή σε δεῖ* (sc. *ἔχειν*). So with *χρῆν*, e.g. Soph. O. T. 1184 *ὅστις πέφασμαι φύς τ' ἀφ' ὧν οὐ χρῆν* (sc. *φῦναι*). Also with *ὤφελον*, cf. 879 and 1582.

454. **ὄνομα** and **ἔργον**: a variation on the common antithesis of *λόγος* and *ἔργον*: "those friends have merely the name and not the reality (of friendship)."

458. Black garments and shaven head were the usual signs of mourning: cf. Alc. 426, Phoen. 375, Hel. 1087.

θυγατρὸς is governed by *πένθιμος*: cf. Aesch. Eum. 63 *δωμάτων καθάρσιος.*

460—1. **εἰς ὄμματ' ἐλθεῖν** is added epexegetically: "towards whom beyond all others shame possesses me that I should meet his glance."

τοῖσιν ἐξειργ., "by reason of my deeds": causal dative with *αἰδώς μ' ἔχει.*

465. The Dioscuri were Leda's own sons.

466. **οἷς** refers to Leda and Tyndarus: "and yet to them."

470. **ποῦ ποῦ**; see on 278 and cf. El. 487 and I. A. 1435.

473. **ἥκοι** opt. in orat. obl.

πολυετὴς, in the eighth year after the fall of Troy according to Hom. Od. 3. 311. For the adj. as an adverb, cf. Hel. 650 *ὃν ἔμενον...πολυετῆ μολεῖν* and Andr. 307 *δεκέτεις ἀλάλῃντο.*

474. **πρὸς δεξιὰν στάς**: "going *to* and standing *at* his right hand": see on 448.

476. **Ζηνὸς ὁμ. κ.** as joint-husband of Leda: so in H. F. 1 Amphitryon is called *ὁ Διὸς σύλλεκτρος.*

477. **κήδευμα** properly = "relationship by marriage," but like many such abstracts in *-μα* is used concretely and = "a relative."

478. **ἔα**: see on 277.

τὸ μέλλον acc. object of *εἰδέναι*: *κακὸν* (*ἐστὶ*) is the predicate.

479. **ὁ μητροφ. δράκων**: the phrase recurs in 1424: cf. 1406 where Pylades is called *φόνιος δράκων.*

480. **ἀστραπὰς** cognate acc. with *στίλβει.*

481. **ἀνόσιον κάρα** is in app. to *νιν*: for *προσφθέγγει* see 75.

482. **τί γὰρ** = "of course": see M. § 261.

483. The **γὰρ** explains a gesture of surprise on T.'s part: "What! from thy father was he born and has he come to this?"

484. "Such is his birth: and therefore, though afflicted, he claims our honour."

εἰ = *εἰ καί*, cf. 1513 *εἴγε* = "yes, although."

486. The Scholiast tells us that this line passed into a proverb. It should be noted that the particle *τοι* is habitually used to introduce sentiments of a proverbial character: cf. 397.

487. **καὶ—γε**, "Yes, but also": "Yes, but 'tis Greek too not to desire to stand above the laws."

488. **ἐν** = "in the judgment of," *apud.* "Whatever is ruled by fate is no free agent in the eyes of the wise": this refers to Orestes who was *δοῦλος* in consequence of the *ἀνάγκη* imposed on him by Apollo (Pallas suggests a similar defence for Orestes in Aesch. Eum. 426): so that not being a free agent he cannot be blamed.

For this use of *ἐν*, cf. Hipp. 988 *οἱ γὰρ ἐν σοφοῖς* | *φαῦλοι παρ' ὄχλῳ μουσικώτεροι λέγειν.* Andr. 437.

489. **κέκτησο...τοῦτο**, "adopt that theory" (of the limitation of human responsibility): "Let that belief be thine, mine it shall not be."

490. "No, for thy passion and thy years together form a foolish union."

Menelaus said "the wise hold this belief": T. answers "I do not": M. replies "no, for you are not wise."

491. Lit.: "In reference to this man what contest for intellectual preeminence could ever arise?" i.e. how could his case ever become the object of a sophistical debate? Menelaus has accused Tyndarus of *ἀσοφία*: Tyndarus replies that *σοφία* is not wanted at all in such a case as this: the question is one for the common instincts of humanity and not for intellectual subtlety to decide. The reading is Porson's.

495. **ἦλθεν ἐπὶ**, "had recourse to": cf. I. A. 1214 *ἐνταῦθ' ἂν ἦλθον* = "I would have had recourse to that."

497. **θυγατρὸς**: the gen. of agent without *ὑπὸ* is not uncommon in poetry with passive participles: cf. El. 123 *σᾶς ἀλόχου σφαγείς.*

499. **ἔργον** is in app. to the action implied in *πληγείς*, as though *ἐπεὶ ἔπληξεν αὐτὸν θυγάτηρ* had been written.

With **αἰνέσω** supply *αὐτὸ* as object, referring to *ἔργον*.

500. The **μὲν**, which corresponds to the *δὲ* of 504, is slightly misplaced, it should have followed *χρῆν*.

ἐπιθεῖναι δίκην, cf. 576—7.

501. Take **διώκοντα** absolutely: "acting as prosecutor": it is a legal technical term and is used to emphasise Tyndarus' point that Orestes should have taken the due *legal* remedy.

502. This line is generally taken as = "he would have won a reputation for prudence from his misfortune"; **τὸ σῶφρον** = *σωφροσύνην*: **τῆς συμφορᾶς** is genitive of origin, as in Med. 534 *μείζω...τῆς ἐμῆς σωτηρίας | εἴληφας ἢ δέδωκας*. For **λαβεῖν τὸ σωφρον** in the sense of "to get *a reputation for* prudence," cf. Hel. 932 *πάλιν μ' ἀνάξουσ' ἐς τὸ σῶφρον αὖθις αὖ*, "they will restore me once more to good repute," i.e. to *a reputation for σωφροσύνη*: similarly id. 1097 *σύ θ', ἣ 'πὶ τὠμῷ κάλλος ἐκτήσω γάμῳ, | κόρη Διώνης Κύπρι*, "thou who in bargain for my marriage didst get *fame for*, the *prize for*, beauty": Andr. 218 f. *εἶτ' ἀπληστίαν λέχους | πάσαις γυναιξὶ προστιθεῖσ' ἂν ηὑρέθης*, "thereby thou hadst been found bringing on all women an *ill name for* insatiate desire."

It would also be possible to translate "he would have chosen the wise part in the choice of evils": *συμφορὰ* here has a bad sense and = "misfortune," which however has a better and a worse side: the better (*τὸ σῶφρον*) being legal procedure and expulsion of the mother, while the worse (*τὸ ἄσοφον*) is matricide.

503. "And would have both kept the law and remained sinless," i.e. would have kept the laws of men and gods.

504. **δαίμονα**: impersonal, "plight": cf. Cycl. 110 *τὸν αὐτὸν δαίμον' ἐξαντλεῖς ἐμοί*. Soph. fragment 585 *μὴ σπεῖρε πολλοῖς τὸν παρόντα δαίμονα*, "publish not abroad thy present plight." Alc. 561.

506. The text is Porson's: the MSS. give *αὐτὸς κακίων ἐγένετο μητέρα κτανών*: Nauck reads *γέγονε μητ. κτ.*

508 f. Notice the change of mood from the opt. *ἀποκτείνειεν* to the fut. indic. *ἀνταποκτενεῖ* and *λύσει*: the fut. indic. puts a fut. condit. far more vividly than the opt. and is therefore used in the 2nd and 3rd clauses of the protasis, since it is in them that the action is contained against which Tynd. especially wishes to warn his hearers.

511. If we follow the principle of blood for blood the limit to the series of murders perpetually recedes before us, since the last murder for the time being renders another necessary.

A similar argument is used against war in Hel. 1155 ff.

512—5. **καλῶς ἔθεντο ταῦτα** "ordered those matters well."

The *μὲν* of 513 corresponds to the first *δὲ* in 515: in this latter clause a positive verb = "bade" (*ἐκέλευον*) must be supplied from the negative *οὐκ εἴων* of the preceding clause by an idiom common to Gk and Lat., cf. 899, 900.

In the former clause the object of *οὐκ εἴων* is the antecedent of *ὅστις...κυρεῖ*, in the latter clause the object of (*ἐκέλευον*) is indefinite: "but they bade men make him pure by exile and not slay him in revenge."

516. "For in that case (if men did slay him in revenge) always was one man fated (*ἔμελλε*) to be involved in bloodshed."

517. **χεροῖν** is either gen. with *μίασμα*: cf. 429 *αἷμα χεροῖν*: or dat. with **λαμβάνων**.

518. The *μὲν* corresponds to the *δὲ* of 523.

521. **ζηλῶ** = "praise," as often.

524. **τὸ θηριῶδες**: cf. Supp. 201 f. *αἰνῶ δ' ὃς ἡμῖν βίοτον ἐκ πεφυρμένου | καὶ θηριώδους θεῶν διεσταθμήσατο.*

526. At this point Tyndarus turns to Orestes and addresses him, forgetting in his excitement that he held it pollution to do so (cf. 481).

ἐπεί: "for, otherwise": referring to the statement, implied in the preceding lines, that Orestes' act was brutal and murderous: "for if not, what heart was it that thou hadst in resisting thy mother's appeal for mercy?"

This use of *ἐπεὶ* is common in indignant argument, cf. Hec. 1208, Soph. O. T. 390.

527. For the form of appeal, cf. 568, 840, El. 1206—7, Phoen. 1568 f., Aesch. Cho. 896 ff.

530—3. **ὁμορροθεῖ**: "one fact sounds in unison with my speech."

μανίαις καὶ φόβοις, notice the plural: "distraught with fits of frenzy and fear": cf. 37, 835, I. T. 284.

τί μαρτύρων, etc.: *ἄλλων* is illogical, as often, cf. Soph. O. T. 7. "Why need I also listen to evidence regarding matters which I can see with my own eyes?" The omitted antecedent of *ἅ γε* is an accusative governed by the compound verb *μαρτύρων ἀκούειν* which is equivalent to "to learn by oral evidence."

534. **ὡς οὖν ἂν εἰδῇς...μὴ πρᾶσσε**: a common elliptical construction. "Therefore that thou mayest know it, (I bid thee) thwart not heaven's will."

So in Lat. e.g. Hor. Od. 4. 9. 1 ff. ne forte credas, etc.

537. **ἢ** = "or else": cf. 1612, H. F. 1055.

538. **ἔπραξεν ἔνδικα**: "fared, suffered, justly." Paley quotes Aesch. Ag. 1418 *ἄτιμα δ' οὐκ ἐπραξάτην*, H. F. 509 *ὀνομαστὰ πράσσων*.

540—1. **τἄλλα...πλὴν**: a common confusion between *τὰ πάντα μακάριος πλὴν ἐς θυγατ.* and *τὰ μὲν ἄλλα μακάριος ἐς δὲ θυγατέρας οὔ.* Cf. 719.

543. **ἐς τέκνα** is implied in this line too: "incurred no striking disaster (with regard to them, in that respect, etc.)."

545. The MSS. read *ὅπου σε μέλλω σήν τε λυπήσειν φρένα* which is retained by Klotz, who compares Soph. Aj. 1147 *οὕτω δὲ καὶ σὲ καὶ τὸ σὸν λάβρον στόμα* and id. Antig. 95 and 560. The effect of so coordinating the part with the whole is to throw great emphasis on the part in question. The reading in the text is Musgrave's and is adopted by Kirchhoff.

546—7. "But for myself, I am unholy through slaying my mother: yes but holy, a different title, through avenging my father."

ἕτ. ὄνομα is in app. to *ὅσιος*, "I am unholy; yes, but also holy, the reverse of unholy."

548—50. **τοῖς λόγοισιν** is dat. with *ἐκποδών*, cf. *ἐξίστασθαί τινι*, "to get out of a thing's way," e.g. Ar. Ran. 353: **ἡμῖν** is dat. commodi with the whole clause. **ἐκπλήσσει λόγου**: cf. I. T. 773 *μὴ λόγων ἔκπλησσέ με*. (So Dindorf following Seidler for the MSS. *λόγοις*.)

551. **δύο ἀντίθες δυοῖν**: "set this double excuse against thy double charge."

Tyndarus charges Orestes with murder (*μιαιφόνον* 524) and unnatural (*θηριῶδες* 524) murder. Orestes pleads: firstly, that the murder was not unnatural, on the ground that the mother is less the true parent than the father is and that therefore in a conflict of claims nature bids us side with the father (522—6): secondly, he defends the murder, *qua* simple murder, as justifiable on the ground that the murdered woman was an adulteress and a murderess (557—63).

For the sentiment that the father is the real parent cf. Eum. 649 ff., in which passage Pallas, who was born from the head of Zeus, is cited as a proof that, though no one was ever born without a father, a mother is not absolutely necessary to the production of a child.

553. "A mere furrow receiving the seed from another's hand."

Notice the forcible effect gained by omitting the particle of comparison.

555—6. "I therefore reckoned it my duty to fight for the first author of my being rather than for her who did but take on her the task of rearing me."

ἐλογισάμην ἀμῦναι for *ἐλογ. δεῖν ἀμ.* illustrates an idiom common with such words, especially *οἴομαι*: in 556 *μ'* is omitted in some MSS., the scribe being ignorant of this idiomatic omission of *δεῖν* and taking *ἐλογ. ἀμῦν.* as = "I intended to fight," in which case *με* would of course be wrong and was therefore ejected regardless of metre.

τροφαὶ = "the labour of rearing": *ὑποστῆναι* is common with words denoting a task and = "to undertake": cf. Supp. 189.

For *μᾶλλον τῆς ὑπ.*, for *μᾶλλον ἢ τῇ ὑπ.*, cf. Thuc. 1. 85 *ἔξεστι δ' ἡμῖν μᾶλλον ἑτέρων* (for *μ. ἢ ἑτέροις*).

558. **ἰδίοισιν** "peculiar," "irregular": a euphemism as applied to Clytaemnestra's union with Aegisthus.

559—60. Orestes is nerving himself to speak of his mother's adultery: he begins vaguely "she would go to a man's couch" and then shrinks for a moment, saying: "against myself, should I speak ill of her, thrice evil shall I speak: yet will I speak it." He shrinks partly because in general the parent's disgrace descends on the children, partly because in particular the son of a declared adulteress would himself incur the suspicion of illegitimacy.

Notice *ἐξερῶ*, a stronger word than *λέγω*: "to tell her disgrace will be to proclaim my own."

562. **ἐπὶ δ' ἔθυσα**: Orestes uses the phrase deliberately as implying that his mother's death was a sacrifice demanded by heaven. See on 814.

563. For *μὲν* followed by *ἀλλὰ* cf. 138; it is especially frequent with *ἀλλ' ὅμως*, e.g. 1023, Hec. 219, 824.

564—5. The omitted antecedent of *οἷς* is in the acc. of reference: "as regards those deeds for which thou menacingly sayest that I should be stoned, hear how thereby I benefit all Hellas."

ἐφ' οἷς: "on the ground of which": a common use of the preposition in legal language, cf. such phrases as *φεύγειν ἐφ' αἵματι*, "to be banished for homicide," *ζημιοῦσθαι ἐπί τινι*, etc. (Dem.).

ἀπειλεῖς takes the same construction as the simple *λέγειν*.

567. **ἄνδρας φονεύειν** is used as a substantive in explanatory apposition to *τόδε θράσους*, cf. 1044.

568. **τὸν ἔλεον**: the article has a sarcastic force: "that pity of which thou speakest." He refers to Tyndarus' words in 527 ff.

569. **ἦν ἂν**: the impf. indic. with *ἂν* referring to present time is a quite natural apodosis to a fut. indic. of present supposition in the protasis. "For if women are to come to this height of audacity it would be as nothing for them to kill their husbands." See G. 503 and 407 (large ed.).

570. **ὅ τι τύχοι** is equivalent to *εἴ τι τύχοι*, the protasis of a conditional sentence of which the apodosis is implied in *ἐχούσαις*. "It would be easy for them to kill their husbands, making, as they would, an accusation out of any chance event," i.e. "since, if any event were to occur, they would have it as the ground of an accusation."

573. Take *μεθ' ὅπλων* with *ἀπόντα*.

579—81. The *μὲν* and the *δὲ* correspond grammatically, but the correspondence in sense is very loose. The former clause gives Orestes' apology for mentioning the gods at all while he is still unacquitted; *φόνον δικάζων* explaining *ἐν οὐ καλῷ*: while in the *δὲ* clause he resumes the thread of his speech.

The *δὴ* in 580, as often in protases, indicates improbability, cf. 17, 744. The sequence *εἰ ἐπῄνουν...ἔδρασ' ἂν* is natural: *ἐπῄν.* is imperfect because the approbation implies a continuous attitude of mind, whereas *ἔδρασα* indicates a definite act that would have been performed at a definite moment in the past.

"In heaven's name—'tis an inauspicious hour, I know, to call on heaven when pleading the cause of murder—but yet, had I by keeping silence acquiesced in my mother's crime what would the dead have done to me?"

ὁ κατθανὼν is of course Agamemnon.

For *φόνον δικάζων* the ordinary phrase would be *φόνον δικαζόμενος*.

584. **τῷ** is demonstrative: cf. 730.

588 ff. **ὁρᾷς**: often so used as a persuasive way of adducing a new argument, cf. 591, Bacch. 319. It is also used to introduce a warning, e.g. El. 1121 *ὁρᾷς; ἀν' αὖ σὺ ζωπυρεῖς νείκη νέα.* Andr. 87.

ἐπιγαμεῖν is the regular word for a husband marrying a second time, cf. Alc. 373 *μὴ γαμεῖν ἄλλην ποτὲ | γυναῖκ' ἐφ' ἡμῖν.*

εὐναστήριον = *εὐνέτις*, "wife": for the abstract for concrete cf. Andr. 446 *δόλια βουλευτήρια*, "crafty counsellors."

591—4. The anacoluthon in this passage is, as usual, to be explained as the result of a confusion of constructions: Euripides began the sentence with the intention of writing *Ἀπόλλων ὃς...νέμει...ἔπεισέ με κτανεῖν* but continued it as though he had written *Ἀπόλλωνι* dependent on *πιθόμενος* and taken up by *τούτῳ*. Cf. I. T. 695—8 reading *κτησάμενος*, 947 f., 964—5, Hipp. 22—3, Cycl. 330—1, for other examples of this so-called "nominativus pendens."

For **μεσομφάλους ἕδρας**, cf. 321.

σαφέστατον = "most truthful": so of words, etc., e.g. Med. 72 ὁ

μέντοι μῦθος εἰ σαφὴς ὅδε | *οὐκ οἶδα.* Hel. 21 *εἰ σαφὴς οὗτος λόγος.* Cf. id. 796 *τίς τοῦδε πειθώ; φίλα γάρ, εἰ σαφῆ, λέγεις.* See on 1155.

κεῖνος in 593 is not necessary to the sense but is inserted to add emphasis: "whom we obey in whatever He, the great God, says."

597 f. For the crasis *ἠ̃ οὐκ*, cf. H. F. 184 *ἢ οὐ παῖδα τὸν ἐμόν, δν σὺ φῂς εἶναι δοκεῖν*; Bacch. 649 *οὐκ εἶπον ἢ οὐκ ἤκουσας ὅτι λύσει μέ τις;*

μίασμα is governed by both *ἀναφέροντι* and *λῦσαι.*

598—9. **ἂν φύγοι εἰ μὴ ῥύσεται**: the opt. here has a distinct potential force and is not, as often in such sentences, merely a softened form of the fut. indic. "If he shall not rescue me whither can one flee?" Cf. Tro. 730 *εἰ γάρ τι λέξεις ᾧ χολώσεται στρατός,* | *οὔτ' ἂν ταφείη παῖς ὅδ' οὔτ' οἴκτου τύχοι.* Contrast Hel. 1010 *ἀδικοίημεν ἂν* | *εἰ μἀποδώσω.* G. 54. 1 b.

Hermann defends the crasis *μὴ ὁ* by such parallels as *μὴ ἀδικεῖν, μὴ ἀμελεῖν*, cf. Aesch. Eum. 85—6. Porson omits *ὁ*.

600. **μὴ λέγε**, which should stand outside its dependent clause, *ὡς οὐκ εὖ εἴργασται*, is inserted in it: this figure is called hyperbaton. Cf. Herac. 205—6 *σοὶ δ' ὡς ἀνάγκη τούσδε βούλομαι φράσαι* | *σώζειν*, where *βούλομαι φράσαι* is similarly inserted: cf. ibid. 214—5 *ἃ δ' ἐκτὸς ἤδη τοῦ προσήκοντός σε δεῖ* | *τῖσαι λέγω σοι παισί* Soph. O. T. 1251 *χὤπως μὲν ἐκ τῶνδ' οὐκ ἔτ' οἶδ' ἀπόλλυται*, Ion 1307 *τὴν σὴν ὅπου σοι μητέρ' ἐστὶ νουθέτει.* Cf. the position of *ἐμῇ χερὶ* in 1565.

601. With this clause the positive *λέγε* has to be supplied from the preceding negative *μὴ λέγε*, cf. 513—5. "But do say that it has been done with no good fortune to the doers."

603. **πίπτουσιν εὖ**: the metaphor is from dice. Cf. Sophocles, fragment 762 *ἀεὶ γὰρ εὖ πίπτουσιν οἱ Διὸς κύβοι.* Med. 55.

605—6. "Women are ever a hindrance in their husbands' lives tending towards misery" (always making for the greater misery).

συμφοραὶ is here used in its original neutral sense of "circumstances," "events." It can even be used of a happy event, e.g. Soph. El. 1230 *κἀπὶ συμφοραῖσί μοι* | *γεγηθὸς ἕρπει δάκρυον.*

607. **κοὐχ ὑποστέλλει λόγῳ**: "makest no reservation in thy speech": the metaphor is from lowering a sail and is very common in the Orators in such phrases as *εἰ δεῖ μηδὲν ὑποστειλάμενον εἰπεῖν* (Isoc. 134 C) "to speak without reserve." Cf. Bacch. 668 *πότερά σοι παρρησίᾳ* | *φράσω τὰ κεῖθεν ἢ λόγον στειλώμεθα.*

608. **φρένα**: acc. of part affected.

609. Most MSS. read *ἀνάξεις* = "thou wilt lead me up to," a use of *ἀνάγω* unparalleled in Classical Greek: some edd. conjecture *ἀνᾴξεις*

(from ἀναΐσσω), "thou wilt excite me," and compare for ᾄσσω transitively used ᾄσσων αὔραν 1429 and Soph. Aj. 40 ᾖξεν χέρα.

612. **οἱ ἔκκλητοι** at Sparta were a select committee of citizens appointed to report on special questions: cf. Xen. Hell. 2. 4. 38.

613. **ἑκοῦσαν οὐκ ἄκουσαν**: a favourite emphatic pleonasm: cf. Andr. 355 ff. *εἰ σὴν παῖδα φαρμακεύομεν | ἑκόντες οὐκ ἄκοντες.* Soph. O. T. 1229 f. *κακὰ | ἑκόντα κοὐκ ἄκοντα.* See on 1632. Nauck reads *ἑκοῦσαν οὐχ ἑκοῦσαν*, "willy nilly": and Kirchhoff adopts the conjecture.

614. As **δοῦναι δίκην** elsewhere = "to pay the penalty," it is perhaps best, as Elmsley suggests, to take *σοὶ* and *ἀδελφῇ* as governed by *ἐπισείσω* and *δοῦναι δίκην* as epexegetical with (*ὑμᾶς*) as its subject: "so that you pay the penalty of death by stoning."

But *σοὶ* might be governed by *δοῦναι δίκην* which will then = "to impose the penalty of death by stoning." We get the phrase *λαμβάνειν δίκην* in the sense of *being punished* as well as in that of *punishing* (cf. Bacch. 1313 *δίκην γὰρ ἀξίαν ἐλάμβανεν* and ibid. 1328), and therefore its antithesis *δοῦναι δίκην* may be used in the sense of *punishing* as well as in that of *being punished.*

616. For the sort of message which Electra might be supposed to send to her brother, see El. 303—38: and for her nerving Orestes to commit the murder, see id. 967—87. Cf. l. 1236 of this play.

618. **ὀνείρ. τἀγαμέμνονος**: the genitive is vague: it may be objective, "dreams about Agamemnon," or subjective, "dreams which Agamemnon sent." For a similar loose genitive, cf. I. A. 78 *ὅρκους παλαιοὺς Τυνδάρεω μαρτύρεται* "oaths sworn to, or exacted by, Tyndarus," i.e. the oaths of Helen's suitors. In I. A. 498 *εἰ δέ τι κόρης σῆς θεσφάτων μέτεστί μοι*, "oracles *concerning* thy daughter" (i.e. the oracle which was interpreted as enjoining the sacrifice of Iphigenia), the genitive is objective like *βάξις ἀνδρὸς*, "report concerning the husband," Hel. 350 and *πύστις σέθεν*, "news of thee," El. 690. For a loose subjective genitive, cf. Aesch. P. V. 900 *δυσπλάνοις Ἥρας ἀλατείαις πόνων*, "inflicted by Hera."

619. **τοῦτο (λέχος)** is governed by *ἀγγέλλουσα*.

For the substantive of the antecedent pronoun inserted in the relative clause, cf. 63—6 *ἣν ἔλιπε παρθένον ταύτῃ γέγηθε.*

620. **καὶ γὰρ**, etc.: "for here too it was hateful": the subject is *Αἰγισθ. λέχ.* For *ἐνθάδε* = "in this life," opposed to *ἐν νερτέροις, ἐκεῖ*, cf. Soph. Aj. 1372.

πικρὸν: here = "hateful"; cf. Phoen. 955 *ἣν μὲν ἐχθρὰ σημήνας τύχῃ | πικρὸς καθέστηχ' οἷς ἂν οἰωνοσκοπῇ.*

621. The subject of ὑφῆψε is Electra: for the qualified metaphor see on 319: Musgrave compares Hes. W. and D. 705 f. ἄνδρα | εὔει ἄτερ δαλοῦ (said of a shrewish wife).

622. For redundant δὲ after a vocative, cf. 1065, Hec. 372, 1287.

πρός, adverb = "moreover," cf. πρὸς δὲ καὶ (e.g. Med. 406).

624. **ἐναντίον**, neut. acc. in app. to the action implied in ἀμύνειν: see on 30.

ἀμύνειν is used imperatively. See G. 101.

630. **ἀθορύβως** is appropriate here since θορυβεῖν is the regular word for interrupting a speech.

635. **τῆς τύχης** partitive gen. after ὅποι: as in phrases like ποῦ γῆς (cf. Herac. 19), see M. § 50 b.

636. **πέραινε τὴν δόκ.** "complete thy opinion," "come to a decision": when δόκησις means opinion it most frequently refers to an opinion unfounded on facts: cf. Soph. O. T. 681 δόκησις ἀγνὼς λόγων, which Jebb translates "blind suspicion, bred of talk": Hel. 36 καὶ δοκεῖ μ' ἔχειν, | κενὴν δόκησιν, οὐκ ἔχων. In Hel. 119 σκοπεῖτε μὴ δόκησιν εἴχετ' ἐκ θεῶν and id. 121 οὕτω δοκεῖτε τὴν δόκησιν ἀσφαλῆ; it has the double meaning of "vain opinion" and "apparition." So in Thuc. 3. 43 τῆς οὐ βεβαίου δοκήσεως τῶν κερδῶν, "the unfounded suspicion of corruption." The word then was apparently felt to be particularly appropriate to contexts where false opinion was indicated and consequently it is intentionally applied by Orestes to the opinion which Menelaus was forming without having fully heard both sides of the case.

For περαίνω, cf. H. F. 88 f. οὔτοι ῥᾴδιον τὰ τοιάδε | φαύλως περαίνειν, "to make up one's mind on such matters": Med. 341 καὶ ξυμπεράναι φροντίδ' ᾗ φευξούμεθα.

643. **πατρὸς ἐμ. λαβὼν πάρα** explains why Menelaus is to repay the benefits to Orestes. "But what you got, give back: for it was from my father you got it."

644—5. The simplest way of taking this passage is to supply σώσεις from σώσῃς: "if thou save my life thou wilt save that wealth which is the dearest of my possessions." For the verb having to be supplied in the primary from the subordinate sentence, Klotz compares Theogn. 541 f. δειμαίνω μὴ τήνδε πόλιν, Πολυπαΐδη, ὕβρις | ἥπερ Κενταύρους ὠμοφάγους ὄλεσεν. Cf. Soph. Trach. 305 μηδ', εἴ τι δράσεις, τῆσδέ γε ζώσης ἔτι: where the verb to be supplied is δράσειας rather than, as Klotz says, εἰσίδοιμί σε δράσαντα: see Jebb, ad loc. For the sentiment cf. Alc. 301 ψυχῆς γὰρ οὐδέν ἐστι τιμιώτερον.

646—50. The point of this peculiarly frigid passage lies in the

double meaning of *ἄδικον*, which can be used of a benefit as well as of an injury: *ἄδικος*, meaning "unwarranted by justice," can be applied to an act of service as well as to an act of aggression. Orestes says "I commit an injustice to you by asking you to help me unjustly; you must requite that act of injustice by giving me unjust help: for when you appealed to Agamemnon to serve you unjustly by invading Troy owing to your wife's injustice, he requited the injustice of your appeal by granting the unjust help."

652 f. **ἀπέδοτο**: lit. "sold": here metaphorically, "made over," "devoted."

παρ' ἀσπ., cf. Hel. 734 f. *πολλὰ μὲν παρ' ἀσπίδα | μοχθήματ' ἐξέπλησας ἐκπονῶν ἐμοί.*

ἐκπονῶν is absolute: "toiling hard": so Supp. 318 f. *οὗ δ' ἐς κράνος βλέψαντα καὶ λόγχης ἀκμὴν | χρῆν ἐκπονῆσαι, δειλὸς ὢν ἐφηυρέθης.*

656—7. **στὰς** is dependent on both *πονήσας* and *ἐκπλήσας*: "toiling one day on our behalf by standing as our champion, not spending full ten years therein."

659. **ἐῶ σ' ἔχειν ταῦτα**: "I let thee retain that," i.e. "I ask for no return for that." The reference is of course to the sacrifice of Iphigeneia: the next sentence indicates what the due return would be. In view of the later development of the action there is a certain irony in Orestes' thus waiving his alleged claim on Hermione's life.

660. For the euphemism, cf. on 79.

661. **πλέον φέρεσθαι**, "get more than is thy due,")(*ἐλαττοῦσθαι.*

συγγ. ἔχειν, i.e. pardon thy doing so.

665. "Thou wilt say, 'impossible': precisely so: with friends, 'tis in such evils they must help their friends": i.e. it is just in such "impossibilities" that friendship shows itself: there is a strong emphasis on both *τοὺς φίλους* and *ἐν τοῖς κακοῖς.*

Some edd. strike out the stop after *αὐτὸ τοῦτο* which is then cog. acc. with *ὠφελεῖν*: "'tis just such help (i.e. help that others call 'impossible') that friends should give their friends in their misfortunes."

For *αὐτὸ τοῦτο* in reply, see I. A. 1351: similarly id. 1363 *αὐτὸς οὗτος.*

667. **εὖ διδῷ**: absolute: "is gracious in his gifts": cf. Alc. 1004 *χαῖρ', ὦ πότνι', εὖ δὲ δοίης.*

Most MSS. give *τί χρὴ φίλων*: in later Gk *χρὴ* replaced *δεῖ* and so frequently gets wrongfully inserted in classical texts.

The correct reading is retained in Ar. Eth. Nic. 10. 9 and id. Eth. Mag. 2. 15 and in Plut. de adul. et am. ch. 28, where the line is quoted.

Klotz reads *χρῄ*: subst. = "need": for which cf. Soph. O. C. 504 *χρῆσται*, a contraction for *χρῄ* (or better *χρὴ*) and *ἔσται*.

670. This sentence is a parenthesis introduced by *καί*, cf. 4.

671—3. For *ταύτης*, see 290.

From *ὦ μέλεος* to *ἱκετεύω τάδε* is an "aside": the exclamation is caused by the thought that he has fallen so low as to ask a favour in the name of the infamous Helen: this thought nearly makes him desist from his entreaty and let matters take their course; but he checks the impulse, saying that he must go through with his hard lot (i.e. of using any and every means to get saved even to the extent of invoking Helen's name) because it is not himself alone but his whole race that is at stake.

Most edd. read *τί δὲ ταλαιπωρεῖν με δεῖ;* as one question: in which case the sense is, either (1) "But why should I suffer (when I need not)?" i.e. why should I not use any means I can find to avoid suffering? or (2) "But why should I bear it as a misfortune?" i.e. why rebel against my humiliation in entreating in Helen's name?

676. **ψυχὴν**, "a ghost," is in app. to *τὸν κατὰ χθονός*.

677. "This I have said with regard to (my) tears and groans and misfortunes," "tears and groans" standing for "the *cause* of tears and groans," i.e. sorrows, cf. 831.

Nauck strikes out the stop after *λέγω* and punctuates a full stop after *ξυμφοράς*: *ταῦτα* is then governed by *λέγειν*: and *εἴρηκα* is absolute, "I have ended my speech." So also Kirchhoff, reading *ταὔτα* for *ταῦτα*.

680. **ὅμως** should properly go with the main verb but was frequently so closely attached to the dependent participle as to have the effect of merely strengthening the *περ*.

684 f. **καὶ χρὴ γάρ**: "for it is my duty too" (as well as my desire, *βούλομαι*).

οὕτω is explained by *θνήσκοντα καὶ κτείνοντα* etc. in 686 which = "by one's own death and by the slaughter of their (i.e. the kinsmen's) enemies."

691. **μὲν** corresponds to the *δὲ* of 692.

692 f. The epithet *Πελασγὸν* suggests the age and strength of Argos, which is what Menelaus wishes to emphasise.

With *δυναίμεθα* some verb meaning to "win them over" has to be supplied from *ὑπερβαλοίμεθα*: the apod. to *εἰ δυναίμεθα*, which would be equivalent in sense to "all would be well" or "you would be saved," is suppressed and *ἐνταῦθ' ἐλπ. προσ.* is substituted for it. The effect of this is to make the possibility of a happy issue seem more remote: Menelaus does not explicitly state that possibility even in the apod.

of a future conditional sentence: his object all through is to minimise Orestes' chances. "But if we could win them by soft words—that is the hope to which we have been brought."

694—5. **σμικροῖσι πόνοισιν**: "with little toil," instead of "with little strength": see Schol. *σμικρᾷ δυνάμει ὤφειλεν εἰπεῖν· ὁ δὲ λέγει σμικροῖς πόνοις, τὴν ἐνέργειαν τιθεὶς ἀντὶ τῆς δυνάμεως.*

For *ἀμαθὲς*, cf. Tro. 964 f. *εἰ δὲ τῶν θεῶν κρατεῖν | βούλει, τὸ χρῄζειν ἀμαθές ἐστί σοι τόδε.*

696—703. This passage doubtless gives the results of Euripides' own observation of the Athenian democracy.

696. **ἡβᾷ**, lit. "is young," i.e. vehement, passionate: one of several metaphorical meanings of the word: cf. the inceptive form in Alc. 1085 *νῦν δ' ἔθ' ἡβάσκει κακόν.*

697. **ὅμοιον** need not be taken as an adverb: "the populace when it rages is *a thing like* a wild fire to quench," cf. 772 *δεινὸν οἱ πολλοί.* Others take *ὅμοιον* as an adverb and say that from *λάβρον* we must supply *λάβρος*, "violent." "The people is as violent as violent fire to quench."

For *ὅμοιον ὥστε* cf. Aesch. Ag. 1311 *ὅμοιος ἀτμὸς ὥσπερ ἐκ τάφου πρέπει* and Soph. Antig. 587.

698. **αὐτὸς** must be read closely with *ἡσύχως τις*: "for one's own part," in contradistinction to the people: the idea, as Hermann says, is that if you act calmly yourself you will find the people will become calm too.

ἐντείνοντι: note the act. in a middle sense: to *μὲν* there is no corresponding *δὲ*, the original form of the sentence not being carried out; such instances of an isolated *μὲν* resulting from confusion or break of construction should be distinguished from those noted on l. 8.

700. **ἐκπνεύσειεν** here intrans. = "cease blowing"; in this use it gen. = "to die," i.e. cease breathing.

702—3. "It has the sense of pity, yea and of great indignation too, most priceless of possessions to him who watches and waits": *κτῆμα* is in app. either to the whole preceding line, in which case the meaning is that this emotional character of the people is invaluable to one who can take advantage of it: or to *θυμὸς* alone.

For *ἔνεστι δ' οἶκτος*, cf. El. 294 f. *ἔνεστι δ' οἶκτος, ἀμαθίᾳ μὲν οὐδαμοῦ, | σοφοῖσι δ' ἀνδρῶν.*

704—5. **σοι** is dat. commodi, "on thy behalf."

τῷ λίαν, "their excess of passion": cf. Andr. 866 *τὸ λίαν οὐκ ἐκεῖν'*

ἐπῄνεσα (of extravagant hate): so Phoen. 584 *μέθετον τὸ λίαν.* Hec. 591 *τὸ δ' αὖ λίαν παρεῖλες* (the excess of grief).

706—7. "For a ship too when strained with violence by the sheet (i.e. when its *sails* are strained by the sheet) tilts over, but rights itself again, should the sailor slacken the sheet."

The aorists *ἔβαψεν* and *ἔστη* are gnomic, see G. 30. 1.

The *πόδες* were ropes attached to the lower ends of the sails.

χαλᾷ: with several verbs the subject is omitted when it is clear who would perform the act: this being especially the case with verbs denoting the act of an official appointed for the purpose, e.g. *κηρύσσει* "(the herald) proclaims." So in the Orators we get such phrases as *τὸν νόμον αὐτὸν ὑμῖν ἀναγνώσεται*, "the *clerk of the court* will read you the words of the law" (Isocr. 2. 16).

For the whole passage, cf. Antig. 715—17.

709. **οὐκ ἄλλως λέγω**: "I admit": cf. El. 1035 (Clytaemnestra says) *μῶρον μὲν οὖν γυναῖκες, οὐκ ἄλλως λέγω.* Hel. 1106. So *κοὐκ ἄλλως λέγω* Hec. 302.

711—2. For the repeated **ἂν** see on 379.

713. **τῶν κακῶν** obj. genit. Cf. Andr. 763 *τροπαῖον αὐτοῦ στήσομαι πρέσβυς περ ὤν.*

714—5. "For never of old were we wont to win over our land of Argos to cowardice," i.e. we have always trained our citizens to democratic independence, not to cowardly submission, so that my single spear, though I am king, will not suffice to overawe them.

νῦν δὲ, etc., "and (consequently) now the wise must perforce be the slaves of the fortune of the hour."

718—9. Lit. "O thou who art worthless in all other things except in warring for a woman's sake": a common Gk confusion of thought, logically we require *πάντα* instead of *τἆλλα*; see on 68 and cf. Andr. 724—7. The infinitives **στρατηλατεῖν** and *τιμωρεῖν* depend on the notion of inability or unreadiness contained in *οὐδὲν* and *κάκιστε* and are practically equivalent to accusatives of respect like **τἆλλα**. See G. 758 (large ed.).

721. **ἄφιλος ἦσθ' ἄρα**, etc.: this sentence can be taken in two ways: (1) the imperfect may have its ordinary meaning, in which case the past time referred to is the occasion of Agamemnon's murder: "'tis true then that thou hadst no friend in thy hour of need," i.e. there was no friend who would have helped thee even if he could: *πράσσων κακῶς* refers to his murder: (2) the imperfect may be used in an idiomatic sense which it often has with *ἄρα*, referring to the present: "thou hast

been all along unfriended in thy misfortune," "thou hast not and never hadst a friend"; in this case *πράσσων κακῶς* refers not merely to A.'s murder but to his being unavenged. For the imperfect with *ἄρα*, cf. Hel. 746 *οὐδ' ἦν ἄρ' ὑγιὲς οὐδὲν ἐμπύρου φλογός*, "there never has been any truth in the divining fire."

723. **ὅποι...φύγω**: indirect deliberative dependent on the idea of speaking implied in *ἐλπίδες*: "I have no longer any hopes (*that tell me*) whither I am to turn to escape death."

724. **κατ. σωτηρίας**: the gen. is adjectival, "saving refuge": cf. Phoen. 893 *πόλει παρασχεῖν φάρμακον σωτηρίας.*

727. **ὄψιν**, acc. in app. either to the action *εἰσορῶ Πυλάδην* or to *Πυλάδην* alone, the abstract being used for the concrete: the translation will be "sight" in either case.

Take *πιστὸς ἐν κακοῖς* closely together, "a man who is faithful in misfortune."

730—1. **τὸν**, demonstr., cf. 584.

ἐπὶ depends on *ξύλλογον*, which retains its verbal sense: "a gathering together of the city against thee."

κτενοῦντας stands *κατὰ σύνεσιν* for *κτενοῦντα*: so often in reference to a collective singular, e.g. Soph. Phil. 356 f. *στρατὸς* | *ἐκβάντα πᾶς ἠσπάζετ' ὀμνύντες βλέπειν.*

732. **τί τάδε**; cf. Bacch. 645.

733. **ξυγγενείας**: for Pylades' relationship to Orestes, see on 1233.

737. With *εἰκότως* we must supply *ἔχει* (cf. I. T. 881) or *ἐστὶ* (which is sometimes used with the adverb, e.g. 1106): this is harsh, and Porson strikes out the full stop at *κακὸν* believing that some words were to follow on which *γίγνεσθαι* depended. "Likely enough; that a base woman's husband becomes base (is a proverb)."

738. "Though he came, the help he gave me was the same as though he had not come" (i.e. it was no help).

739. The *γὰρ* explains a gesture of surprise on Pylades' part since he did not know before Orestes' last word that Menelaus had come in person. Cf. I. A. 324 f. ΜΕΝ. *οὔ, πρὶν ἂν δείξω γε Δαναοῖς πᾶσι τἀγγεγραμμένα* (of Agamemnon's letter which he had unlawfully seized and read). ΑΓ. *ἦ γὰρ οἶσθ' ἃ μή σε καιρὸς εἰδέναι, σήμαντρ' ἀνείς*; "What! dost thou know what 'tis not the hour for thee to know?" See 1600.

740. **χρόνιος** (see on 234) is in antithesis to *τάχιστα*: he took a long while in coming but a little while in proving himself a traitor.

ἐφωράθη is a colloquial word only occurring here in Trag.: its use indicates great contempt.

For **κακὸς** = "false," see Verrall on Med. 84.

742. For the sneer at Menelaus' uxoriousness, see on 87: cf. 718. The Scholiast remarks *κωμῳδεῖται ὁ στίχος διὰ τὴν ταυτότητα.*

743. For the favourite numerical antithesis, cf. Herac. 7 f. *πόνων πλείστων μετέσχον εἷς ἀνὴρ Ἡρακλέει.*

746. **ἰδεῖν** = *περιϊδεῖν*, cf. 1339 *εἰσιδεῖν*, and Supp. 282 f. *μηδ' ἀτάφους ...παῖδας...κατίδῃς.*

748. **εὐλαβεῖσθαι** is here used absolutely: "he played the prudent man, the course that base friends take towards their friends": it is used so in Plato with participles: its other constructions are *μὴ* or *ὅπως μὴ* and subj.: inf. with or without *μὴ* (cf. 1059 and 793): and the acc. of what one watches for (e.g. *καιρὸν* 699), or of what one guards against (e.g. *τόν κύνα* Ar. Lys. 1215).

749. **προβαίνων**: as often in such met. uses the *προ-* gives the idea of continuous and tentative advance: "how far did he venture for an excuse?"

ἔχω = "I know," cf. 1120 *ἔχ. τουσοῦτον.* Klotz quotes Soph. Antig. 485 *τοῦτ' ἔχων ἅπαντ' ἔχω.* Add Ion 230 *ἔχω μαθοῦσα*, "I know since I have learnt it." So Hel. 794 *οὐκ ἔχω εἰ*, "I do not know whether."

750. **ἀρίστας**, ironical.

For the women in question see on 250.

751. **θυγατέρος** is genit. of cause: "enraged by reason of, on account of, his daughter": cf. Alc. 5 *οὗ δὴ χολωθείς.* Soph. Antig. 1177 *πατρὶ μηνίσας φόνου.*

752. **τοῦδε** = Tyndarus: the subj. of *εἵλετο* is Menelaus.

756—7. **ἐπὶ φόνῳ**, "on the ground of, on the charge of, murder": so in the Orators, *ἐφ' αἵματι.*

διὰ φόβου: these phrases with *διὰ* are a met. extension of the original use of *διὰ* with the genit. to indicate place or time traversed; hence they are common with verbs of motion such as *ἰέναι*, *ἔρχεσθαι* etc.: but since "through" and "among" are kindred ideas (*δι' ἀνθρώπων* "throughout mankind" coming practically to = "*among* men") we get these phrases used with verbs of rest; thus *διὰ φόβου ἔρχομαι* "I walk through or in the ways of fear," and in Thuc. *διὰ φ. εἶναι* "to be in the midst of fear": so *δι' ὀργῆς ἥκων* Soph. O. C. 905 and *δι' ὀργ. ἔχειν τινὰ* Thuc. 5. 29

762. **σῶμα**, acc. of respect. See M. 31.

766. "Bringing against thee a private or a public charge," lit. charging thee with some offence that affected himself alone or the whole body of citizens as well.

767. **ἀνόσιον λέγ.**, "calling me unholy (and consequently a pollution to the state)": i.e. my exile was on public grounds.

770. **σε ὥσπερ κἀμέ**: where we should expect *ὥσπερ ἐμέ, καὶ σέ*: in Greek *καὶ* is frequently used to emphasise the protasis where we should emphasise the apodosis; cf. 1166 *στένωσι δ' οἵπερ κἄμ' ἔθηκαν ἄθλιον*, "that they too may weep who made me weep."

771. **κολάζειν** defines *προσήκ.* "We do not belong to them to punish"; the act. as usual in Greek in such cases. See on 1153.

772. **προστάτης** *τοῦ δήμου* was almost an official title in Athens for the leader of the popular party.

The Scholiasts see in this line an allusion to Cleophon, the popular leader at the time of this play's production. Certainly one of the chief secondary objects of the play was to emphasise the danger of democracy in depending for its wisdom or folly on the character of its leader for the time being. See Introd. § 5.

774. **εἶεν**, "so be it," "true": referring to Pylades' remark that the people always decree justly if their leaders are just.

For *ἐς κοινὸν λέγειν*, "to speak in public," cf. Phoen. 1222 *λέξαντες Ἀργείοισι Καδμείοισί τε | εἰς κοινὸν οἷον μήποτ' ὤφελον λόγον.*

776. **τιμωρῶν** continues the construction of Pylades' previous remark. *Orestes* asks, "Suppose I were to go and say to the citizens" *Pylades* (interrupting him) "That thou didst right?" *Or.* (continuing) "(Yes) in avenging my father?"

μὴ λάβωσι: this use of the subjunctive with *μή* in independent sentences does not occur after Homer until Euripides: cf. Alc. 315 *μὴ σοὺς διαφθείρῃ γάμους*, H. F. 1399: so too **μὴ οὐ** *πείσῃς σοφοὺς* Tro. 982. It is also found in Plato, e.g. Legg. 861 E *μή τις οἴηται*. G. 264 (large ed.).

779. **μολόντι** has better authority than Dindorf's *μολόντα*.

κακῶν genit. of ablation: cf. Soph. Antig. 1162 *σώσας μὲν ἐχθρῶν τήνδε Καδμείαν χθόνα*. So Herac. 640 *ἥκεις ἆρα σωτὴρ νῷν βλάβης*;

780. "Should it so chance, it would occur": i.e. my salvation from misfortune.

τοῦτο: "this course" (of going to the assembly in person).

781. "Well, let me go then": hortative subjunctive.

ὧδε: "by going," "if thou goest." "At any rate thereby thy death, if thou diest, will be nobler."

782. Orestes interrupts with an outburst of assent as soon as he sees the drift of Pylades' remark, which, however, the latter finishes regardless of the interruption (cf. 784—5).

μένων is the antithesis of *ὧδε*: *μᾶλλον* resumes the comparative *κάλλιον*, it is not strictly necessary grammatically but is natural in carrying on the construction after an interruption.

783. *Or.* "Yes, and my cause is just." *Pyl.* "Trust merely in its seeming so."

The common antithesis of reality and appearance, ἔργον and δόξα, is involved in this line: τὸ πρ. "the real facts of my case," τὸ δοκεῖν "the appearance of thy case," which is the all-important thing in a popular assembly and so should be the main object of consideration for Orestes.

The use of εὔχου is strained but not impossible: εὔχεσθαι = to make a thing one's εὖχος or cause of boasting, ground of confidence: it is here used with the same construction as πέποιθα and other words expressing confidence.

Some MSS. read τὸ δοκεῖν which has been variously emended to τὸ δὲ δοκ., τό γε δοκ., σὺ τὸ δοκ.: the last is best and means "for thy part, do thou but pray for its seeming so (i.e. just)."

784. Take καὶ...γε together, "yes and also," as in the preceding line.

785. Orestes finishes his previous remark without noticing Pylades' interruption.

788. **οἰωνὸς**, "omen" (cf. ὄρνις Hel. 1051): the context gives it the sense of *bad* omen, as in Ion 1191. Cf. I. A. 1347 πονηρὸν εἶπας οἰωνὸν λόγων. It is used of a good omen in Phoen. 858 οἰωνὸν ἐθέμην καλλίνικα σὰ στέφη.

789. **τῷ χρόνῳ**, etc.: "and thou wilt be the gainer by the time thus saved" (i.e. which would be spent in lamentation if Electra were told). Cf. Bacch. 820 ἄγ' ὡς τάχιστα, τοῦ χρόνου δ' οὔ σοι φθονῶ, "I do not grudge thee the time that it will take," cf. Hec. 238. So in Ion 1027 Creusa says, in reference to the plan of killing Ion at once instead of waiting till they reached Athens, προλάζυμαι γοῦν τῷ χρόνῳ τῆς ἡδονῆς, "I get my pleasure earlier by the time thus saved."

793. **τόδ' οὖν ἴτω**: "let that pass then (if that is all)": Orestes explains that he has one fear which on examination proves to be based on the thought that Pylades might object to tend him if seized with madness: on eliciting that this is the basis of Orestes' μόνον πρόσαντες Pylades abruptly bids him dismiss it as baseless.

795. **ἕρπε νυν**, "come then, advance": ἕρπω, as often, = "walk," not "creep."

κηδεύματα: these abstracts when used in a concrete sense are frequently used in the plural though referring to a single thing or person: e.g. Supp. 173 πρεσβεύματα = "*an* ambassador." Hipp. 11 Theseus is called Πιτθέως παιδεύματα. Andr. 1273 συγκοιμήματα = "*a* bride." Hec. 265 προσφάγματα, "*a* victim." See 1053.

796. **ὡς τί δὴ τόδε;** In full *ὡς τί δὴ γένηται κελεύεις τόδε* or *δράσω τόδε*; "with what object dost thou bid me do this?" or "with what object am I to do this?" Cf. Ion 525 *ὡς τί δὴ φεύγεις με*; and the use of *ἵνα τί* in Ar. and Plato, e.g. Ar. Pax 409 *ἵνα τί δὲ τοῦτο δρᾶτον*; Others explain by the omission of a participle *ὡς τί δὴ (δράσων) δράσω τόδε*; or *ὡς τί δὴ θέλων κελεύεις τόδε*; if so, cf. such passages as Alc. 537 *ὡς δὴ τί δράσων τόνδ' ὑποῤῥάπτεις λόγον*; and I. T. 557 *ὡς τί δὴ θέλων (ὤλεσέν νιν)*;

798. **μηδ' ἴδ.**, "May I not so much as see (much less approach) my mother's tomb": cf. 105.

γάρ: "(no) for."

799. **ἔπειγε** for *ἐπείγου*: see on 294.

ἕλῃ: "overthrow," "destroy": a regular word for legal conviction, cf. Herac. 941 *εἷλέ σ' ἡ Δίκη χρόνῳ*; similarly *καθαιρεῖν* in 862.

802. **δείξω ὤν**: cf. I. A. 406 *δείξεις δὲ ποῦ μοι πατρὸς ἐκ ταὐτοῦ γεγώς*; so in Thuc. 4. 73 *ἔδειξαν ἕτοιμοι ὄντες*.

804. "This proves the proverb, 'get friends not kindred only'."

There is a slight zeugma: *κτᾶσθε*, "acquire," can only apply to *ἑταίρους*: with *τὸ συγγενές*, *ἔχετε* or some such verb is easily supplied from *κτᾶσθε*.

τοῦτ' ἐκεῖνο is a colloquialism when thus used with ellipse of the verb: it is common in Aristophanes (e.g. Ach. 820 and Frogs 1342, a parody of Eur.), and in colloquial passages of Plato (e.g. Phaedo 241 D). So *τόδ' ἐκεῖνο* Med. 98. Fuller forms of the phrase are found in Hel. 622 *τοῦτ' ἔστ' ἐκεῖνο* and Ar. Ach. 41 *τοῦτ' ἐκεῖν' οὐγὼ 'λεγον*.

805. **συντακῇ**: the subj. is common in verse, though rare in prose. after a relative without *ἄν*: G. 63 b. For the metaphor cf. Plat. Symp. 192 E *ἐθέλω ὑμᾶς συντῆξαι καὶ συμφῦσαι εἰς τὸ αὐτό*.

806. **κεκτῆσθαι**: active infinitive defining *κρείσσων*. Cf. I. A. 1394 *εἷς γ' ἀνὴρ κρείσσων γυναικῶν μυρίων ὁρᾶν φάος*.

807. The articles *ὁ* and *ἁ* are emphatic: cf. on 340 *ὁ μέγας ὄλβος οὐ μόνιμος*.

μέγα φρονοῦσα is not an epithet, as Paley takes it, but has its full verbal force: the idea is that the prosperity of the house at the very time that its pride was greatest had really begun to ebb.

810. **ἀνῆλθε**, "went back": *πάλιν* simply strengthens the meaning of backwards.

ἐξ εὐτ., temporal: "after prosperity": cf. 55 *ἐκ Τροίας*.

811 f. **πάλαι** is emphatic by position and the emphasis is made stronger by the juxtaposition of the cognate adj. *παλαιᾶς*: this strikes the

keynote of the whole passage: the decay of the house was of old standing.

ἀπὸ = starting from.

ἔρις ἀρνὸς: a vague genit., prob. subjective: "strife *brought by* the golden lamb," cf. 618. For the legend cf. El. 699 ff., I. T. 195 ff.

814—5. Dindorf's insertion of *ἐπάγουσα* in the preceding line improves both metre and construction: if the MSS. reading (*ὀπ. χρ. ἔρ. ἀρ. ἤλυθε Ταντ. οἰκτρ.* etc.) is retained, **θοινάματα** and **σφάγια** must be taken in app. to *ἔρις*: "strife consisting of banquets and murders."

θοινάματα is the vague allusive plural for singular used for poetic effect and not to be confounded with the use noted on 795.

σφάγια denotes not simply murder, but murder committed as a concession to some superior power; in this case the power to which the children were sacrificed was revenge. Similarly Medea's murder of her children was a *σφάγιον*, a sacrifice to pride: and throughout this play Orestes' matricide is spoken of as a sacrifice, i.e. a murder performed not spontaneously, but in obedience to higher claims: cf. 562 *ἐπὶ δ' ἔθυσα μητέρα* and 842 *σφάγιον ἔθετο ματέρα.*

Klotz points out that the effect of such inversion of the chronological order as we get by saying *θοινάμ. καὶ σφάγια* instead of *σφάγ. καὶ θοινάμ.* is to throw especial emphasis on the word that is put first.

816 f. **ἐξαμείβων**, active for middle: see on 294. "Murder changing place with murder."

δι' αἵματος: *διὰ* is local used metaphorically. Klotz takes *αἵματος* = "family"; wrongly, I think. Cf. Phoen. 1052 *δι' αἱμάτων ἀμείβει* | *μυσαρὸν εἰς ἀγῶνα—καταβαλὼν ἀραῖσι* | *τέκεα μέλεος.*

οὐ προλείπει, etc.: "fails not beforehand for the two Atreidae" (dat. incommodi), i.e. fails not till it has reached them.

"From that date murder following murder through a sea of blood fails not to reach the two Atreidae." It is however possible to take *ἐξαμ.* as dependent on *προλείπει*: as we get in Plat. Phil. 26 B *ἄλλα ἐπιλείπω λέγων*, on the analogy of *παύομαι.*

819. The curse has been traced from its origin down to the generation preceding Orestes; the Chorus now turns to its latest manifestation in Orestes himself.

τὸ καλὸν οὐ καλὸν: "ignoble was the noble deed": this is the paradox of the play: it was *καλὸν* to avenge the father at all costs, but *οὐ καλὸν* to kill the mother.

τοκέων: allusive poetical use of plural for singular: see on 814.

820. **παλάμᾳ**: note the diff. meanings of this word: it = "hand,"

"deed of hand," "thing made by hand," i.e. an instrument, as here: in the sense of "a deed" it may refer to a good or bad deed, the bad meaning predominates in *παλαμναῖος* which = "the doer of a violent deed," "a murderer," while the good meaning predominates in *ἀπάλαμος* which = "one who does not work" (cf. Hes. W. and D. 20).

The "fire-born instrument" is of course the *μελάνδετον ξίφος* of the next line: for the Trag. fondness for synonyms, see on 269 and 1136.

821. **μελάνδετον** properly = "bound in black" and is applied to swords in reference to the black scabbard: but here only the first half of the compound has its full meaning, the second half serving merely to give a passive participial force to the *μέλαν*.

Take *φόνῳ* as instrumental with *μελάνδετον*, "blood-blackened."

823 f. **τὸ δ' αὖ κακουργεῖν**, etc.: this refers to Orestes' matricide, which has already been described as *οὐ καλὸν* (i.e. *κακὸν*) and is now explained on the ground that all crime is based on madness: mere impiety and mere malice are not enough, both must be spurred on by madness before crime can be committed. The next few lines describing Clytaemnestra's death-cry exemplify this: for none but a madman could have resisted such an appeal from his mother. The thought then changes and represents madness not merely as the cause, but also the result of crime: the madness that was a factor in the crime bursts out unrestrained after the deed is done, as we see in the case of Orestes. The Schol. takes *κακουργεῖν* as referring to the crime of Clytaemnestra and Aegisthus: but in this case the connection between 823—4 and what follows is unsatisfactory: "but then too the mother's crime was mad impiety: for she uttered a piteous appeal at her death: with the result that Orestes is mad," hardly forms an intelligible sequence.

μαινόλις, for the MSS. *μεγάλη*, was conjectured by both Hermann and Porson.

825. **ἀμφὶ φόβῳ** = *prae metu*, cf. *ἀμφὶ τάρβει* Aesch. Cho. 547. So *περὶ φόβῳ* id. 35.

826. **ἰάχησε**: the *α* here scans as a long vowel though it is naturally short: its lengthening is partly due to the ictus of the verse and partly to the aspirate in *χ*: this occurs even in iambics, cf. Aesch. Cho. 1049 *φαιοχίτωνες καὶ πεπλεκτανημέναι*. Theb. 635 *ἁλώσιμον παιᾶν' ἐπεξιαχάσας*: similarly *ὄφις* in Homer. In proper names the ictus alone is sufficient; e.g. Aesch. Theb. 547 *Παρθενοπαῖος Ἀρκὰς* and ibid. 488 *Ἱππομέδοντος σχῆμα*.

Porson prefers to write *ἰακχέω* in all cases where the *α* is long.

831—2. **μείζων** is the predicate with *νόσος* and *δάκρυα* as well as with *ἔλεος*.

δάκρυα and **ἔλεος** = deeds *causing* tears and pity, see 677.

833. **ματρόκτονον αἷμα** = *αἷμα τεθνηκυίας μητρός*: similarly in Cycl. 68 *κρήναισι παρ' ὑδροχύτοις* the compound adjective = *ὕδατος κεχυμένου*. Klotz would accent *μητροκτόνον* and quotes four parallels, with the remark that in all of them the active force in the compound is obvious: but in three at least it is better to take the adjective as passive, i.e. Aesch. Eum. 278 *μητρόκτονον μίασμα* (i.e. *matris caesae labes*): id. fragment 340 *αἷμα χοιρόκτονον*, and Bacch. *αἷμα τραγόκτονον* (i.e. the blood of slain swine and goats, respectively), Cycl. 127 *βορὰν ἀνθρωπόκτονον*. See Jebb on Soph. Antig. 1022 *ἀνδροφθόρου αἵματος*.

834 f. **οἷον** = *καὶ τοῖον*.

The main idea is in the participle *τελέσας*: "yet such a deed has this man wrought that he is driven distraught with madness."

The best MSS. read *οἷον οἷον ἔργον*, which should be taken as exclamatory: "how terrible, ah how terrible the deed he wrought."

836 f. **φόνῳ**: dat. of purpose dependent on the verbal notion in *θήραμα*, "a thing hunted for the purpose of slaughter," "a prey for slaughter to the Eumenides."

It could however be taken as dat. of cause with *δινεύων*, which = *δινευόμενος* (see on 294).

839—42. Notice the emphasis got by beginning with *ματρὸς* and ending with *ματέρα*.

ἐσιδών, "*though* he saw": cf. 943.

843. **ἀμοιβὰν** is acc. in app. to the action of the sentence. Cf. 1105. Tro. 878 f. *κᾆτ' ἐκεῖ δοῦναι κτανεῖν* (sc. Ἑλένην) | *ποινὰς ὅσων τεθνᾶσ' ἐν Ἰλίῳ φίλοι*. H. F. 224—6.

846. **ἥκιστα** refers to the most important part of the previous question, i.e. *λύσσῃ δαμείς*: Electra's question was not, "has he left the house?" for she saw that he had: but "is it through madness that he has left the house?"

847—8. **πέρι** governs *ψυχῆς*; cf. Phoen. 1330 *δοκῶ δ' ἀγῶνα τὸν περὶ ψυχῆς, Κρέον, | ἤδη πεπρᾶχθαι*.

δώσων ἀγῶνα: Porson says that, since every *δίκη* was an *ἀγών*, the two words are convertible in such contexts as this: so that *διδόναι ἀγῶνα* is a synonym for *διδόναι δίκην*, in the sense of "to stand a trial." He compares 1244 *τρισσοῖς φίλοις γὰρ εἷς ἀγών, δίκη μία*.

849. **τί χρῆμα** = "why," cf. 277.

850. **μακρὰν**: this fem. adj. is used as an adverb of place or time:

as an adverb of place it = (1) "at a distance," e.g. Soph. Phil. 26 *τοὔργον οὐ μακρὰν λέγεις*, (2) "to a distance," e.g. Soph. O. T. 16 *οὐδέπω μακρὰν | πτέσθαι σθένοντες*: as an adverb of time it = "at a distant date" (as here); cf. Tro. 460 *οὐ μακρὰν δέξεσθέ με*, "you will receive me soon."

854. **δυστυχεῖς**: the adj., which would more naturally go with the antecedent, is transferred to the relative clause, cf. 619, 1184, 1565, 1654.

859—60. **ἐλπὶς**: abstract for concrete: "expectation" for "thing expected": note that *ἐλπὶς* like *ἐλπίζω* is used, as here, in a bad as well as a good or a neutral sense, cf. I. A. 786.

ἣν is governed by *φοβουμένη*: while *τὸ μέλλον* is governed by the compound verb *ἐξετηκόμην γόοις* which is equivalent to *ἐγοώμην τακερῶς*: cf. Soph. El. 123 f. *τίν' οἰμωγὰν τάκεις Ἀγαμέμνονα*; where *Ἀγαμέμνονα* is governed by the compound verb *οἰμωγὰν τάκεις* which is equivalent to *οἰμώζεις τακερῶς*: so Eur. El. 207 f. *ψυχὰν τακομένα δωμάτων πατρῴων φυγάς*.

"Alas, that fate has come upon us through fear of which I have this long while been wasting away lamenting the future."

866. The *μὲν* here is answered by the *δὲ* in 871.

867—8. **τά τ' ἀμφὶ σοῦ | τά τ' ἀμφ' Ὀρέστου**: notice the fulness of the expression which is characteristic of the deliberate style of the *ῥῆσις*.

870. Note the contrast of *πένητα* and *γενναῖον*: "humble in position, yet in service noble to my friends."

χρῆσθαι defines *γενναῖος*: cf. 806: take *φίλοις* with *γενναῖον*, not as governed by *χρῆσθαι*.

871. **ἄκραν** governed by *θάσσω*: a poetical construction, cf. Andr. 117 *δάπεδον καὶ ἀνάκτορα θάσσεις*: so 956 *τρίποδα καθίζων Φοῖβος*: similarly 1251 *στῆτε—τρίβον*. These accusatives are generally regarded as cognate: see on 1251.

872. **δίκας διδόναι**: "submit to trial."

874. **δή τιν'**, "some one or other," see on 52.

878. **ἀγῶνα δραμ.**, cf. Alc. 488 f. ΧΟ. *κτανὼν ἄρ' ἥξεις ἢ θανὼν αὐτοῦ μενεῖς*. | ΗΡ. *οὐ τόνδ' ἀγῶνα πρῶτον ἂν δράμοιμ' ἐγώ*.

879. **ὃ μήποτ' ὤφελον**, sc. *ὁρᾶν*: see on 453 and cf. 1582.

880. **στείχοντε**: dual.

882. **ἴσα**, properly acc. agreeing with the omitted subst. of cognate meaning to *λυπούμενον*: "grieving griefs equal to his friend": for *ἴσα φίλῳ* see on 9.

There is a v. l. *φίλον*: in which case take *ἴσα* as an adverb used to strengthen *ὥστε*: cf. Ion 1364 *ἴσον γάρ σ' ὡς τεκοῦσ' ἀσπάζομαι.*

884. **πλήρης**: cf. Ar. Eccl. 92 *εἰ πλήρης τύχοι | ὁ δῆμος ὤν.* Aesch. Eum. 570 *πληρουμένου γὰρ τοῦδε βουλευτηρίου.*

885. **τίς χρῄζει λέγ.**; a variation on the regular form *τίς ἀγορεύειν βούλεται*; for which see Ar. Ach. 45.

887. **μητροκτονοῦντα**: "for being a matricide": for the participle, see on 48.

ἐπὶ τῷδε, "next after this speaker": the regular prep. to denote sequence of speakers in a debate: so 898, 902. Cf. Ar. Ach. 13.

888—9. **Ταλθύβιος**: famous in Homer as Agamemnon's herald: the guild of heralds at Sparta claimed descent from him and were called Talthybiadae: see Hdt. 7. 134 (Klotz).

ὑπὸ, "subservient to": cf. Hec. 503 *Ταλθύβιος ἥκω, Δαναϊδῶν ὑπηρέτης.*

890 ff. **ἐκπαγλούμενος**: "expressing exceeding admiration for": cf. Tro. 929 f. (Helen, referring to the trial of the goddesses before Paris, says) *Κύπρις δὲ τοὐμὸν εἶδος ἐκπαγλουμένη | δώσειν ὑπέσχετ'.*

καλοῖς κακοὺς λόγ. ἑλ., met. from spinning (see 1432), "intertwisting evil speech with good": the *καλοὶ λόγοι* were his praise of Agamemnon, the *κακοὶ* his censure of Orestes.

ὅτι, etc., "to the effect that," depends on both *οὐκ ἐπαινῶν* and *λόγους.*

895 f. For abuse of heralds in Euripides see Tro. 424—6: there Cassandra says, in reference to Talthybius, *ἦ δεινὸς ὁ λάτρις· τί ποτ' ἔχουσι τοὔνομα | κήρυκες; ἓν ἀπέχθημα πάγκοινον βροτοῖς | οἱ περὶ τυράννους καὶ πόλεις ὑπηρέται*: fragment 1001 *ἀεί ποτ' ἐστὶ σπέρμα κηρύκων λάλον*: Herac. 292 *πᾶσι γὰρ οὗτος κήρυξι νόμος, | δὶς τόσα πυργοῦν τῶν γιγνομένων.* On Soph. Trach. 1306, Jebb notes that "in Attic Tragedy the *κῆρυξ* was especially associated with unsuccessful bluster": this is true of the Heracleidae and Supplices of Eurip.: but in the Hecuba, Talthybius is sympathetic, and throughout the Troades he forms a strong and favourable contrast in point of humanity with the Greek leaders. See esp. Tro. 713—19, 786—9.

897. **δύνηται** = *δυνατὸς* (or *δυνάμενος*, cf. 889) *ᾖ*, "is a leading man."

πόλεος = *πολιτῶν* and is partitive genitive with *ὃς ἄν.*

For **ἐν ἀρχ.** cf. Andr. 699 *σεμνοὶ δ' ἐν ἀρχαῖς ἥμενοι κατὰ πτόλιν.*

899—900. With the *δὲ* clause supply *ἐκέλευε* from *οὐκ εἴα*· see on 513.

901. **ἐπερρόθησαν**, aorist referring to a definite act: "raised a cry of applause": *ἐπῄνουν*, imperfect of a continuous state: see on 581.

903 f. **ἀθυρόγ.**, cf. Theognis 421 *πολλοῖς ἀνθρώπων γλώσσῃ θύραι οὐκ ἐπίκεινται.* Ar. Ran. 838 *ἀθύρωτον στόμα.* Soph. Phil. 188 *ἀθυρόστομος ἀχώ.*

"An Argive, yet no true Argive": there is a supposed allusion in these words to Cleophon (see on 772), who was of Thracian extraction.

ἠναγκασμένος: the Schol. says, *Ἀργεῖος ἠναγκασμένος, ὡσεὶ ἔλεγε νόθος πολίτης*: and most edd. agree in taking the word to mean "foisted upon the city," quoting Ar. Av. 32 *ὁ μὲν γὰρ ὢν οὐκ ἀστὸς ἐσβιάζεται,* "forces himself upon the city." But there is no parallel to this use of *ἠναγκ.* which generally means "under compulsion," "not a free agent": and so perhaps here = "a mere tool," in reference to the demagogue's being in the pay of the party hostile to Orestes. See 915, where we are told that Tyndarus prompted him. For *ἀναγκάζειν* in the sense of "to press into one's service," cf. Bacch. 469 *πότερα δὲ νύκτωρ σ' ἢ κατ' ὄμμ' ἠνάγκασεν;*

905. "Trusting in loud noise and rude license of speech."

θόρυβος probably refers to the noise the speaker made: it may, however, refer to the noise of the assembly in applause, a meaning which it often has in the Orators.

906. "Able by persuasion yet to involve them in some disaster."

The *inf.* depends on the notion of ability implied in *πιθανός*: see G. 93. 1.

ἔτι = "in the end"; cf. Hel. 56 *θεοῦ τόδ' εἰσήκουσ' ἔπος | Ἑρμοῦ τὸ κλεινόν μ' ἔτι κατοικήσειν πέδον | Σπάρτης.* So often with *ἦ μὴν*, e.g. Aesch. P. V. 907 f. *ἦ μὴν ἔτι Ζεύς, καίπερ αὐθάδη φρονῶν, | ἔσται ταπεινός.*

αὐτοὺς = the audience.

907. This passage down to 913 is bracketed by Kirchhoff who thinks that, though the lines may have been written by Euripides, they are an interpolation here: but their irrelevancy does not prove that they are not inserted here by Euripides himself, who often uses his plays for didactic purposes without due regard to artistic propriety. See e.g. Hecuba's meditations on heredity in Hec. 592—602.

910. **αὖθις**, "at some future time": cf. Hipp. 892 *γνώσει γὰρ αὖθις ἀμπλακών.* Supp. 415, 551. Alc. 1152 *αὖθις τόδ' ἔσται νῦν δ' ἐπείγεσθαί με δεῖ.* I. T. 1312.

911—2. "And from this point of view must we consider our leader: for the case is the same for the speaker and for the appraiser of the speech," i.e. we the audience are as responsible as the orator for the decision taken.

ἰδόντα agrees with the omitted indefinite singular which is the subject of *θεᾶσθαι*: for *προστάτην* see on 772.

913. **τιμωμένῳ** = *τῷ τοὺς λόγους τιμωμένῳ*: for the article omitted with the second of two substantives where we should expect it to be inserted, see Aesch. Ag. 324 *καὶ τῶν ἁλόντων καὶ κρατησάντων δίχα | φθογγὰς ἀκούειν ἐστὶ συμφορᾶς διπλῆς*. Others take *τιμωμένῳ* as = "official," "magistrate" (cf. Xen. Cyr. 8. 8. 4): in this case the meaning is: "for the case is the same for orator and magistrate," i. e. the orator is practically magistrate or ruler; and therefore we must be careful in our judgment. It is historically true that the orator often decided the policy which the magistrate had to carry out: so that the unofficial *προστάτης* became the real statesman and the state officials were merely the instruments for executing his plans.

914. **εἶπε** = "bade," cf. 269: the object is indefinite as in 923.

916. **κατακτείνοντι**: conative imperfect: "who was for, who advocated, killing you," cf. 926.

919. **ὀλιγάκις** is a prose word: in Trag. it only occurs in this play, cf. 393.

χραίνων: the word is here used in what was probably its original sense of mere contact without any idea of pollution: from Aesch. fragment 340 *πρὶν ἂν παλάγμοις αἵματος χοιροκτόνου | αὐτός σε χράνῃ Ζεύς*, we see that it could acquire a good meaning and = "purify."

920. **αὐτουργὸς οἵπερ**: for the plural relative referring to a singular antecedent denoting a member of a class, cf. Hel. 440 *Ἕλλην πεφυκὼς οἷσιν οὐκ ἐπιστροφαί*. See Supp. 235—48 for a criticism of the three classes of Society: esp. 243 f. *τριῶν δὲ μοιρῶν ἡ 'ν μέσῳ σῴζει πόλεις | κόσμον φυλάσσουσ' ὅντιν' ἂν τάξῃ πόλις.*

921. **ξυνετὸς** is almost equivalent to a causal clause, *ἅτε ξυνετὸς ὤν*: "wishing, as a sensible man, to join issue with the arguments."

922. **ἀνεπίληπτον**, "blameless." There is a v. l. *ἀνεπίπληκτον*, "unrebuked."

924. *ὅς* = "since he," cf. 1665, and see on 1095.

926—7. **ἀφῄρει**, conative: "did her best to destroy": see on 916. There is a confusion of two thoughts in these lines: i.e. (1) *ἐκώλυε μήτε ὁπλίζεσθαι*, "prevented men from arming" etc.: and (2) *ἐκεῖνα ἀφῄρει, τό τε ὁπλίζ. καὶ τὸ στρατεύειν*, "abolished these customs, i.e. arming and going to war." The subject of *ὁπλίζ.* and *στρατεύ.* is indefinite singular, and *ἐκλιπόντα* agrees with it: cf. 912.

928. **οἰκουρήματα**: "those who keep the house," i.e. the *ἀνδρῶν εὐνίδας* of the next line. For the subst. in *-μα* denoting a personal agent

cf. fragment 293 *δίδαγμα*, "a teacher" (L. and S. take the passage wrongly), Phoen. 213 *καλλιστεύματα = οἱ καλλιστεύουσι*. In Herac. 700 *οἰκούρημα* has its more original sense of the action of keeping at home.

933. This verse is defended by Klotz on the ground that such a reference to the antiquity of their origin would please a Greek audience, and was consequently appropriate in the mouth of Orestes whose object was to conciliate.

936—7. **οὐ φθάνοιτε**, etc.; this is a favourite turn of phrase in Eur., gen. used as a strong imperative of immediate action. In full it would be "you would no longer be too quick in dying if you were to die now": notice that the participle is always present, never aorist in good Greek. Cf. 941, 1551.

ἢ = "or *else*," cf. 537.

937—8. For two consecutive verses ending with the same word see on 1129.

940 f. **δή**, "if you shall really kill me"; the particle implies that the speaker considers the contingency improbable, see 17.

ἀνεῖται: vivid for *ἀνειμένη ἔσται*. "Is undone" for "will be undone."

942. **τῆς γε τόλ.**, notice the article: "since *the necessary* daring at least will not be wanting."

943. **εὖ δοκῶν λέγ.**, "*though* he seemed to speak well." Cf. 842.

945. **ἠγόρευε κτανεῖν**: "said that men ought to kill," "bade in his speech," cf. *εἶπε* 914. Many verbs that contain the idea of speaking can be used in the sense of commanding: e.g. *θεσπίζω*, "to bid by an oracle," Hel. 148 f. *οὗ μ' ἐθέσπισεν | οἰκεῖν Ἀπόλλων*. So *ἀγγέλλω*, "to command by proclamation," id. 739.

951. **κλαίοντες, οἰκτείροντες**: this asyndeton with participles at the beginning of a line is common in Trag.: cf. Soph. Phil. 11 *βοῶν, στενάζων*. Hec. 1175 and Andr. 1154 *βάλλων, ἀράσσων*. Fragt 452 *χαίροντας εὐφημοῦντας*. So with adjectives, e.g. Alc. 173 *ἄκλαυστος, ἀστένακτος*: and verbs, e.g. H. F. 999 *σκάπτει, μοχλεύει*.

957—9. A Scholiast says that some edd. omitted these verses as telling what was obvious; for of course Electra would lament at such a calamity. Kirchhoff also regards them as spurious. They seem, however, effective from the point of view of the economy of the play; they make Electra once more the central figure on the stage, by their obviousness they give the audience a breathing space between the strain of the messenger's story and the wild lament of Electra, and they give the actor a grand opportunity for an effective attitude typical of one who, after following with increasing agitation a harrowing narrative, has

stood petrified at hearing the final sentence of doom, and now struggles to find expression for her grief.

961. **κατ. στεναγμὸν**: cf. Hec. 685 f. *κατάρχομαι νόμον | βακχεῖον.*

962—4. **ἄταν** is in app. to the action in *τιθεῖσα ὄνυχ. διὰ παρ.*, cf. 843. **ὃν** refers to *κτύπον*, "beating of the head, due tribute to her who dwells beneath the earth."

καλλίπαις is equivalent to *καλὴ παῖς* in app. to *θεά*: so in Alc. 906 *κόρος μονόπαις* = "a youth, an only child." See Metr. App. pp. 178—9.

965—7. For the quantity of the α in *ἰαχείτω* see on 826.

κούριμον is best taken as active and agreeing with *σίδαρον*: but it could be taken as passive and proleptic with *κάρα*, cf. El. 148 f. *χέρα δέ κρᾶτ' ἐπὶ κούριμον | τιθεμένα.*

πήματ' is direct object of *ἰαχείτω.*

969—70. The children are identified with their ancestors and called *στρατηλάται.*

971. **βέβακεν—οἴχεται**: *βέβηκεν* in the sense of "dead" is frequently followed by a synonym, cf. Alc. 392 *βέβηκεν, οὐκέτ' ἔστιν*, ib. 394, Supp. 1139 *βεβᾶσιν οὐκέτ' εἰσί σοι, μᾶτερ, τέκνα | βεβᾶσιν.* Such tautology is especially characteristic of Euripides' lyrics, and occurs under the influence of excitement in iambics: e.g. Hel. 483 *τί φῶ; τί λέξω;*

973. **ζῆλος** here = "the object of emulation," i.e. glory, etc.: cf. Soph. Aj. 503 *οἵας λατρείας ἀνθ' ὅσου ζήλου τρέφει*, "what depths of slavery in place of what a height of glory is hers."

So *σέβας* = "object of reverence" (e.g. Aesch. Eum. 700), *τάρβος* = "object of fear" (e.g. Bacch. 1311) etc.

ἐπὶ: "the glory that once crowned their happy home."

The MSS. reading is *ὁ τ' ἐπὶ μακαρίοις | Ζηλωτὸς ὤν ποτ' οἶκος*, "the house once envied for bliss": *ἐπὶ* denoting the grounds of the envy: *μακαρίοις* neut. plur. of adj. without article used as a substantive.

The emendation *ζῆλος* for *ζηλωτὸς* is due to a desire to bring the verse into metrical correspondence with 963 *αἱματηρὸν ἄταν.*

974. **θεόθεν** used as an adj. with *φθόνος* (see on 160): it is contrasted with *ἐν πόλει*, "Heaven's envy and man's vote destroyed it."

979—81. "And different sorrows does each different man pass through in the long lapse of time and mortals' whole life has no abiding place," i.e. life is a perpetual progress from sorrow to sorrow.

The MSS. read *ἕτερα δ' ἑτέροις*, "one sorrow is replaced by another": Porson emended *ἑτέροις* to *ἕτερος* for the sake of metrical conformity with 968 *ἔλεος, ἔλεος*: others would retain *ἑτέροις* and emend 968 by writing **ἔλεος ἐλέοις** (Klotz) or **ἔλεος ἐλεός γ'** (King).

982—4. "May I go to that rock that is hung with floating chains of golden cords midway between heaven and earth, a mass borne along by eddies from Olympus."

The Scholiasts take the passage as referring to the physicists' view of the sun as a blazing mass (*μύδρος διάπυρος*); for the expression of which view Anaxagoras, the philosopher and friend of Pericles and Euripides, had been banished from Athens.

It may perhaps be regarded as an attempt to rationalize the myth from the standpoint of a physical philosophy that finds frequent expression in Eur. According to this philosophy, which is a sort of materialistic dualism, the world consists of two elements, Earth and Aether (fragt 484): both are material, but while Earth is passive and unconscious, Aether is active and self-conscious: it is spoken of sometimes as God (Tro. 877 ff.), sometimes as the abode of God: the individual soul comes from it at birth and returns to it at death (Supp. 532—7, 1148, El. 59, fragt 971). So that Tantalus' punishment consisted in his soul being banished to a sort of Limbo half way between Earth and its proper home in the Aether: this Limbo is here identified with the Sun.

αἰωρήμασι, probably abstract for concrete = "chains," defined more fully by the appositional *ἁλύσεσι χρυσέαισι* of the next line. **πέτραν**, poet. acc. of goal of motion: cf. 1094, 1209. The idea seems to be that the sun is a blazing ball suspended by chains from the rotatory aether that emanates from Olympus, the fixed empyrean where the gods dwell.

984 a. **ἐν θρήν.**: *ἐν* is instrumental, cf. Bacch. 277 *αὕτη μὲν ἐν ξηροῖσιν ἐκτρέφει βροτούς*, and so probably in the common phrase *ἰδεῖν ἐν ὄμμασι*, "to see *with* the eyes" (e.g. 1020), cf. Soph. Phil. 1393 *ἐν λόγοις | πείσειν*.

For the subjunctive *ἀναβοάσω* after the optative *μόλοιμι*, cf. Supp. 621—2 *ποταναὶ εἴ μέ τις θεῶν κτίσαι, | διπόταμον ἵνα πόλιν μόλω*: also Hel. 174—8. On the other hand we get the opt. in I. T. 439—45 *εἴθε—ἐλθοῦσα τύχοι—ἵνα θάνοι*.

987—94. **τὸ πτανὸν μὲν δίωγμα** is *either* direct object of *διεδίφρευσε* and = "winged speeding steeds": *or* acc. in app. to *ἄτας* and = "the winged racing of steeds," i.e. the racing of winged steeds: in this case *διεδίφρευσε* is intransitive. Dind. adopts Porson's *ποτανὸν* for *τὸ πτανὸν*.

τεθριππ. στόλῳ, lit. "with equipment moving by four horses": a poet. periphrasis for "with four-horse chariot": it goes with *διεδίφρ*.

πελάγεσι, locative: "at or by two seas," i.e. the sea on either side of the isthmus.

The *μὲν* in 988 has no *δὲ* corresponding to it: we should expect the

δέ in 995, but then the point of view is changed and the second *ἄτη* is regarded not as parallel to but as arising from the first.

In 990 *Μυρτίλου φόνον* for *φονευθέντα Μύρτιλον*, by a common Greek poeticism, cf. 1354.

In 992 f. *λευκοκύμοσιν* and *Γεραιστίαις* both agree with *ᾐόσιν*.

ἁρματεύσας in 994 is intransitive.

For the legend of the murder of Myrtilus see Class. Dict.: for this crime as the origin of the curse which rested on the house of Pelops, see inf. 1548: Soph. El. 508—15.

997. **ποιμνίοισι**: the dat. where we should rather expect genit. is due to the prominence of the verbal notion in *λόχευμα*; "a creature brought forth by the flocks," the *ἀρνὸς τέρας* of the next line. Hermes, Maia's child, was the patron of flocks: the reason why he is mentioned here is because he was the father of Myrtilus and made his special province, the flocks, the means for introducing the curse that was to avenge his son.

999. **ὀλοὸν** should be taken predicatively, and it is best to take the first *ὀλοὸν* adjectivally and the second substantivally (if both were adjectives we should have *ἱπποβώτᾳ* dative): "when the golden-fleeced portent of a lamb was born fraught with ruin, a ruinous possession of horse-rearing Atreus." The notion of possession is emphasised because it was the fact of the lamb belonging to Atreus that caused the quarrel.

The legend of the golden lamb was as follows: Hermes introduced it among the flocks of Atreus, who at that time was competing with his brother Thyestes for the throne of Argos: thereupon in order to support his claim Atreus gave out that as a sign of the favour of heaven he could show a golden lamb among his flocks: meanwhile, Thyestes induced Atreus' wife Aerope to steal the lamb, and on the day fixed for its exhibition appeared as himself the possessor of the lucky prodigy. In spite of this Atreus eventually secured the throne and, in revenge for the theft of the lamb and the now revealed adultery, entertained Thyestes at the famous banquet.

1001—4. "Thence did strife change the course of the sun's winged chariot turning his westward way through heaven towards morning of the single steed."

The *τε* in 1001 is slightly out of place: it should have followed *Ἔρις* immediately: the construction should be, *ὅθεν Ἔρις τε...μετέβαλεν* followed in 1004 by *Ζεύς τε...μεταβάλλει*.

For *κέλευθον οὐρανοῦ*, "path through the heavens," cf. Aesch. P. V. 394 f. *λευρὸν γὰρ οἶμον αἰθέρος ψαίρει πτεροῖς* | *τετρασκελὴς οἰωνός*.

For *προσαρμόσασα* it seems likely, from the Scholiast's paraphrase *μεταλλάξασα*, that *μεθαρμόσασα* should be read.

μονόπωλος: according to one legend Pegasus alone drew the Dawn's chariot: in Homer she has two horses (Od. 23. 246).

For the sun changing his course, see I. T. 193 ff.

The ordinary form of the legend is that the sun changed his course through horror at the sight of the unnatural banquet. But the Scholiasts on this passage give another version, which runs as follows: After the kingdom had fallen to Thyestes as the apparently lawful owner of the golden lamb, Atreus refused to acquiesce in his defeat and declared that the sun would change his course as a sign of the impiety of Thyestes: thereupon Zeus out of goodwill to Atreus performed the miracle and Thyestes was deposed. This apparently is the myth alluded to in El. 737—42: and the present passage becomes far more coherent if we suppose that it is this, and not the ordinary form of the legend, that Euripides has in mind: we get first the portent of the lamb which gave Atreus his deadly hate (996—1000); then the portent of the sun reversing his course, which gave him the power to gratify his hate (1001—1006); lastly, the way in which he gratified his hate (1007—9).

1005. "The course of the seven-pathed Pleiad": a poetical expression for, "the course of the seven revolving Pleiades": the frequent use of Πλειὰς as collective singular for Πλειάδες marks the closeness of the union which makes a single constellation of the seven stars, cf. I. A. 7 *ἐγγὺς τῆς ἑπταπόρου* | Πλειάδος: but in Rhes. 530 *ἑπτάποροι* Πλειάδες.

The form Πελειάδες is due to a poetical but false etymology which regarded Πλειὰς as a contraction of *πελειὰς*, "a dove."

1007—10. "And deaths in return for these deaths were given by the banquets that bear Thyestes' name together with the couch of Cretan Aerope, the traitress in treacherous wedlock."

δεῖπνα and *λέκτρα* are the subject of *ἀμείβει*: the chronological order is reversed in order to emphasise *δεῖπνα*, the more important of the two from the point of view of crime.

Aerope was the wife of Atreus and mother by adultery of Thyestes' children: cf. 14.

Θυέστου is genitive after both *ἐπώνυμα* and *δεῖπνα*. "The banquet of Thyestes named after him," i.e. that has passed into a proverb for horror.

τῶνδε θανάτων refers to the murder of Myrtilus, which Electra has had in mind all through, her theme being to show by what steps that

crime brought disaster on the house. The plural is allusively used for the singular, as often in poetry: see on 814.

1011. Take *δόμων* with *ἀνάγκαις*, which is dat. of efficient cause, see M. § 41; "through the affliction-fraught destiny of our house."

1013. **ψήφῳ θανάτου**: cf. Andr. 496 *ψήφῳ θανάτου κατακεκριμένον.*

1015. The metre is defective: a catalectic line in anapaestic dimeters should end with a pause, whereas here both sense and construction carry us on to the next line. Hence many emendations such as Elmsley's *ἐξιθύνων*, Hartung's *τοῦδ' ἰθύνων*, Hermann's *πέλας ἰθ.*

1017. **κηδοσύνῳ**, active: "tending": "guiding his plague-stricken limbs with tending foot, like a trace-horse at his side."

παράσ.: in a four-horse chariot the two inner horses were yoked to the pole and called *ζύγιοι*, *ζυγοφόροι*, poet. *ζυγηφόροι* etc., while the two outside horses were simply harnessed to the car by traces and called *σειραφόροι*, *σειραῖοι*, *παρήοροι* etc.: the latter helped the former to pull, and so *παράσειρος* met.="a helper." (L. and S. translate "yoke-fellow," which is misleading, since the *παράσειροι* were not yoked at all.)

1020. **οἴ 'γὼ μάλ' αὖθις**: *μάλα* qualifies *οἴ 'γώ*: compare *αἰαῖ μάλ' αὖθις* (Tro. 629) and *αἰαῖ μάλ'* (id. 722).

πρόσοψιν, cog. acc. with *ἰδοῦσα*: "looking my last look at thee": for a verb taking both cognat. acc. and acc. of direct object, cf. 1467 *κτύπησε κρᾶτα μέλεον πλαγάν* and 1384 f. *ὥς σ' ὀλόμενον στένω—μέλος.*

1023. **—μὲν—ἀλλὰ**: see on 563.

1027. **σύ** is emphatic and contrasted with *'Αργείας χερός.*

For this metaphorical use of *ἀποκτείνω*, cf. Hipp. 1064 *τὸ σεμνὸν ὥς μ' ἀποκτείνει τὸ σόν.* So *ὄλλυμι* of mental pain Soph. Phil. 1172, where see Jebb's note.

'Αργείας χερὸς, a periphrasis for *'Αργείων* employed to emphasise the fact that the death the Argives inflicted was physical, as opposed to the metaphorical death which Electra's lamentations threatened.

Hermann takes *χερὸς* as alluding to the *χειροτονία* of the assembly.

1029. **μέλεος ἥβης**, etc.: these genitives are properly genitives of origin or cause: "wretched by reason of thy youth," etc.

1032. "By thus leading to the point of tears thy tale of sorrow": i.e. going on with thy story till one breaks down in tears.

πορθμ., a favourite word of Eur.: lit. = "to ferry across": he uses it in a metaphorical, but still physical sense in various phrases like *πορθ. ἴχνος* "to steer one's steps," *π. δέλτους* to pilot a letter to its destination.

ὑπόμν., "recounting," "enumeration of."

Klotz takes *ὑπόμνησιν* adverbially, "in thy enumeration," and supplies *με* as the object of *πορθμ.*

Nauck adopts Musgrave's conjecture *ὑπομνήσει*: instr. dat. with *πορθμ.*

1033—4. The context makes Electra's meaning clear: "It is impossible not to bewail our misery: for with all men their own life is a thing that calls for tears" (i. e. when they are about to lose it).

For **οἰκτρὸν**, see on 103.

1037. With *σὺ* supply *κτάνε* from *κτάνῃ.*

μή τις, etc. is a final clause.

1038. **ὕβρισμα** here is passive and concrete = "a thing or person insulted": see on 795: "making Agamemnon's child an outraged thing": so Bacch. 1080 f. *τὸν ὑμᾶς—γέλων τιθέμενον*, El. 165 *Αἰγίσθου λώβαν (σε) θεμένα*, "making thee an object for Aegisthus' insults." For *ὕβρισμα* = an object of insult, cf. H. F. 458 f. *ἔτεκον μὲν ὑμᾶς πολεμίοις δ' ἐθρεψάμην | ὕβρισμα κἀπίχαρμα καὶ διαφθοράν.*

τὸν 'Αγ. γόνον refers to Electra, and is quite naturally masculine because the prominent idea is that of outrage to Agamemnon's offspring without any thought of sex: it is *qua* offspring, not *qua* female offspring, that Electra wishes to avoid insult. Hence there is no need to adopt Hermann's *τὴν.* I cannot agree with Klotz that *γόνον* refers to Orestes, the idea being that it would be a disgrace to him if anyone but himself killed his sister. For the masculine in ref. to a feminine when the idea of sex is not prominent, cf. Hel. 1630 where Theoclymenus asks the leader of the Chorus, who is a woman, *ἀλλὰ δεσποτῶν κρατήσεις δοῦλος ὤν*; It is because she is a slave, not because she is a *female* slave, that he objects to her control: the idea of her position is so predominant, that her sex is forgotten.

1040. Take *τρόπῳ* with both *αὐτόχειρι* and *ὅτῳ.*

1043—4. **ὄνησιν** is cog. acc.

περιβαλεῖν χέρας is in apposition to *τόδε*: cf. 567, I. A. 839 f. *πᾶσιν τόδ' ἐμπέφυκεν, αἰδεῖσθαι φίλους—καινοὺς ὁρῶσι.* Herac. 303. Alc. 36 f.

1045—6. Lit. "Oh thou who hast a name beloved and the sweetest that thy sister knows, and but one heart with her."

ἀδελφῆς is a possessive genitive with *ὄνομα*: "the sweetest name that thy sister has to utter," "the sweetest in her vocabulary": i.e. the name of brother.

With *μίαν* understand *αὐτῇ*, "a heart identical with her."

1047. **ἐκ—πήξεις**: tmesis, see on 341.

1050—1. The MSS. read *ἀμφὶ*, except one which has *ἡμῖν*: Porson adopts the latter reading: others adopt the conjecture *ἀμφοῖν* (genitive after *προσφθέγματα*, "mutual salutations": cf. Soph. O. C. 1452 for *ἀμφοῖν* = *ἀλλήλοιν*): while Kirchhoff regards 1051 as spurious.

ἀμφὶ = "concerning" (Lat. *de*) and goes closely with *προσφθέγματα*, "these phrases of endearment concerning us the wretched pair are all we have in place of children and the marriage couch."

The *προσφθέγματα* referred to are "brother" and "sister," both of which are implied in the preceding *ἀδελφῆς*. The meaning is: "we are both childless and unwedded, and so have only the consolations of fraternal and sisterly affection left."

1053. Notice the plural *τεχνάσματα* of a *single* coffin: cf. Soph. Phil. 36 *τεχνήματα*, of a single cup: see on 795.

For coffins of cedar wood, cf. Alc. 365 (Admetus, addressing the dying Alcestis, says) *ἐν ταῖσιν αὐταῖς γάρ μ' ἐπισκήψω κέδροις | σοὶ τούσδε θεῖναι.*

1056—7. The best MSS. assign these lines to Electra: the question is suggested by Orestes' remark as to their friendless condition, to which Electra replies, "did not Menelaus so much as speak to save thee?"

Supply *σε* as the subject of *θανεῖν.*

In 1057 the articles express great scorn; they turn *κακὸς* and *προδότης* into official titles, cf. 1140.

1058—9. **ἐπὶ σκήπ.**, etc., "having his hopes fixed on the throne," i.e. hoping to succeed us if we were condemned; cf. 1108.

1060—1. **ὅπως κατθανούμεθα**: a colloquial Attic imperative originating in the use of *ὅπως* with fut. indic. after verbs of "taking care," etc.; cf. Cycl. 630 *ἄγε νυν ὅπως ἅψεσθε τοῦ δαλοῦ χεροῖν*, I. T. 321 *ἀλλ' ὅπως θανούμεθα | κάλλιστα*, H. F. 504: see G. 45, n. 7.

The *καὶ* in 1060 connects *γενναῖα* and *ἀξιώτατα*, which are governed by *δράσαντε.*

1063. **παίσας πρὸς ἧπαρ**, "striking a blow with the sword against my heart."

For *παίω* without a direct object, cf. Aesch. P. V. 885 *θολεροὶ δὲ λόγοι παίουσ' εἰκῇ | στυγνῆς πρὸς κύμασιν ἄτης.* So Hec. 118 *πολλῆς δ' ἔριδος ξυνέπαισε κλύδων.*

It is to be noted that in good Attic prose the aor. of *παίω* is not used, *ἔπαισα* being the aor. of *παίζω.*

1066. **περιστέλλω** is the regular word for duly laying out a dead body: cf. Med. 1034.

1069. **μομφὴν ἔχω** is equivalent to *μέμφομαι*, and takes the same construction as that verb, i.e. acc. rei (*ἓν*) and dat. pers. (*σοί*).

1073—4. Literally translated these lines make nonsense: "thou didst not slay thy mother as I did." "Yes, I slew her with thee": for Orestes had not killed Pylades' mother nor had Pylades killed his own mother. The context, however, makes the meaning clear, and the looseness of the expression suits the excited mood of the disputants: so that Hermann's conjecture *σὺ* for *σὴν* is unnecessary.

1076. The emphasis falls on the *μὲν* clause and the construction in the next line is carried on as though the *δὲ* clause were subordinate grammatically as well as in sense, cf. 1143—6. "For thou hast a city, though I have none, and an ancestral home."

1081. As only one *κῆδος* is referred to, the article is not repeated before the *σὸν*, *ἐμὸν καὶ σὸν* forming one adjective.

οὐκέτ' ἔστι δή: cf. Hec. 683, Hel. 279; also positive, e.g. El. 44 *παρθένος δ' ἔτ' ἐστὶ δή*.

1082. "Loved title of my comradeship"; a poetical periphrasis for "my loved comrade": *ὁμιλίας* is abstract for concrete: the genit. is genit. of definition.

ὄνομα is frequently so used in periphrasis, e.g. I. T. 905 *ὅπως τὸ κλεινὸν ὄνομα τῆς σωτηρίας | λαβόντες* etc., "winning the noble thing called salvation": Med. 125 *τῶν γὰρ μετρίων πρῶτα μὲν εἰπεῖν | τοὔνομα νικᾷ χρῆσθαί τε μακρῷ | λῷστα βροτοῖσιν*, "the thing called moderation is best in word, and also in use is far to be preferred by men" (*λῷστα ἐστὶ* is a synonym for *νικᾷ*, and *εἰπεῖν* and *χρῆσθαι* are defining infinitives): cf. Hec. 381.

In Hdt. 3. 80, we get simple apposition instead of the genitive, *πλῆθος ἄρχον οὔνομα κάλλιστον ἔχει ἰσονομίην*, "democracy has a most glorious title, equality," i.e. a most glorious thing (appurtenance etc.) called equality.

1083. **τοῦτο**, i.e. *χαίρειν*: there is a play on the literal meaning "rejoice" and the valedictory meaning "good-bye": cf. Phoen. 618 ΠΟΛΥΝ. *μῆτερ, ἀλλά μοι σὺ χαῖρε.* ΙΟΚ. *χαρτὰ γοῦν πάσχω τέκνον.* Cf. Hec. 426, El. 1351.

γε μήν expresses a stronger antithesis than *δὲ*.

1085. "Thou hast fallen far short of my plan," "thou hast failed to catch it": cf. 1041, 216. Hel. 1246 *πῶς δαί; λέλειμμαι τῶν ἐν Ἕλλησιν νόμων.*

1086—7. For *μήτε—μὴ* see on 46—7.

1088. The repetition of the *σε*, which strictly is unnecessary, is due

to desire of emphasising the antithesis with *τοὐμὸν* (Klotz): here *τοὐμὸν* practically = *ἐμαυτὸν*.

1089. The *καὶ* looks forward to the *καὶ* in the next line: "both—and": in 1091 the first *καὶ* = "also."

1093. **καλὸν**, "fair, honourable *plea*."

1094. **ἀκρόπτολιν**: poet. acc. of goal of motion, cf. 983. The form *πτόλις* is Epic, but occurs in Trag. in iambic as well as lyric passages; cf. Aesch. Theb. 6. So *τετράπτολις* Herac. 80.

1095. **ὃς** = *εἰ ἐγὼ*: in translating into English the Greek as well as the Latin relative has often to be split up into a conjunction and demonstrative or personal pronoun: cf. 434—6, 466, 834, 924, 1168, 1229, 1665.

The *μὲν* clause is subordinate in sense to the *δὲ* clause in the following line.

1100. **εἰ γὰρ**, "would that": this common idiom originates from ellipsis of an expression of emotion to which the *γὰρ* refers (here implied in the exclamation *ὦ φίλτατε*) and suppression of the apodosis. "For if I were to see that before I die (I should be happy)." Cf. 1580. See G. 83. 2, R.

1101. **ἀνάμεινον**, "postpone": cf. Xen. Cyrop. 1. 6. 10 *μηδέποτε ἀναμένειν τὸ πορίζεσθαι τὰ ἐπιτήδεια ἔστ' ἂν ἡ χρεία σε ἀναγκάσῃ.*

1103—4. The women referred to are of course the Chorus.

1105. **λύπην**, acc. in app. to the action *Ἑλένην κτάνωμεν*, see on 843.

For more difficult examples of this idiom, see H. F. 990 *μυδροκτύπον μίμημ', ὑπὲρ κάρα βαλὼν | ξύλον καθῆκε παιδὸς ἐς ξανθὸν κάρα*, where *μυδρ. μίμ.*, 'an act resembling the forging of iron,' is acc. in app. to the action *βαλὼν καθῆκε* and practically = *δίκην μυδροκτυποῦντος*. Phoen. 1130 ff. *ἀσπίδος τύποις ἐπῆν | γίγας ἐπ' ὤμοις γηγενὴς ὅλην πόλιν | φέρων μοχλοῖσιν ἐξανασπάσας βάθρων | ὑπόνοιαν ἡμῖν οἷα πείσεται πόλις.* Here *ὑπον.* is in app. to the action in *φέρων ἐξανασπ.*, "an act suggesting to us what the city's sufferings will be." Cf. Hel. 77, H. F. 59.

1106. "For the readiness is there, if only the plan shall succeed"; there is a slight ellipse here: the meaning is: "I am ready enough for the attempt, *so that all will be well* if only the attempt shall succeed."

For *τὸ* with neut. adj. = abstr. subst., cf. Med. 178 *τό γ' ἐμὸν πρόθυμον*: see 297, 312. **ἔσται καλῶς** is impersonal: for *εἰμὶ* with advb instead of the more usual *ἔχω*, cf. Hec. 732 *εἴ τι τῶνδ' ἐστὶν καλῶς*, Hel. 1273 *καλῶς ἂν εἴη.*

1108. **ἀποσφραγίζεται** is middle: "she is putting her seal on all

the property." Helen was anticipating the execution of the verdict, and already taking possession of Orestes' property on behalf of Menelaus who was his heir. This was done by sealing up all valuables until it was found that no one disputed the heir's claim. The Latin t. t. is *obsignare.*

1109. "But no longer shall she do so with Hades for her bridegroom." Helen was sealing up the property as being the wife of Menelaus their future owner: Pylades says, "we will give her another husband who has no such claim to your property."

For the omission of the verb after ἀλλ' οὐκέτι, cf. El. 576 f. ΠΡ. ἔπειτα μέλλεις προσπίτνειν τοῖς φιλτάτοις; ΗΛ. ἀλλ' οὐκέτ', ὦ γεραιέ. Hel. 1231.

For Hades as bridegroom, cf. I. A. 461 Ἅιδης νιν, ὡς ἔοικε, νυμφεύσει τάχα.

1110. **καὶ πῶς**; as usual introduces an objection. "But how may that be?" Cf. 1025.

1111. The Phrygians in this play are meant to represent contemporary Persians rather than ancient Trojans, and are put in a contemptible light in consequence, since at this date Persia was helping Sparta against Athens. See Introd. § 5 (fin.).

1112. The full phrase would be ἔχει τοίους οἷοι (εἰσὶν) ἐπιστάται: but the relative is attracted to the case of the omitted antecedent and takes the substantive with it into the same case. Cf. Ar. Eq. 977 ff. καί τοι πρεσβυτέρων τινῶν | οἵων ἀργαλεωτάτων | ἤκουσ' ἀντιλεγόντων. Id. Ach. 384, 703.

1113. **γὰρ**, trans. "what!" see on 739.

1115. **οὐδὲν**, predicat., "is nothing, is of no avail against."

For the sentiment, cf. I. A. 1400—1 βαρβάρων δ' Ἕλληνας ἄρχειν εἰκός, ἀλλ' οὐ βαρβάρους, | μῆτερ, Ἑλλήνων· τὸ μὲν γὰρ δοῦλον, οἱ δ' ἐλεύθεροι.

1116. Here and in Alc. 326 the best MSS. read οὐ χάζομαι, 'do not recoil': but Edd. agree in reading οὐχ ἅζομαι in both places: cf. Aesch. Eum. 389.

1117. **σοὶ τιμωρούμενος**, "avenging thee"; a use of the middle quite common in Trag., though apparently unknown to Paley, whose note is wrong. See L. and S. sub v. II.

1118. "Reveal the plan and tell thy tale in full": ὅπως λέγεις is indirect question after πέραινε: "tell in full (πέραινε) how thou describest the plot."

1119. **δῆθεν** and **ὡς** go together: we get the reverse order, ὡς δῆθεν, in 1320.

1121. **γόους θησόμ.** is a periphrasis for and takes the same construction as *γοησόμεσθα*, governing the antecedent of *ἃ πάσχομεν*.

1122. **ἔνδοθεν** is in antithesis to the *ἐκ-* in *ἐκδακρῦσαι* which = "to weep externally," "with outward show of sorrow."

ὥστε—γε = 'yes, so that,' as often, e.g. Hec. 245 f. ΕΚ. *ἥψω δὲ γονάτων τῶν ἐμῶν ταπεινὸς ὤν;* ΟΔ. *ὥστ' ἐνθανεῖν γε σοῖς πέπλοισι χεῖρ' ἐμήν.*

1123. "Our plight too will be the same as hers in that hour": i.e. we too, while outwardly lamenting our misfortunes, will be inwardly rejoicing at having got her in our power.

1126. **πρόσθεν** is a temporal prep. and governs *ὀπαδῶν*: "but how shall we kill her before killing her attendants?"

1128. **τὸν μὴ σιγ.**: the *μὴ* shows that the reference is to a class not a definite individual: trans. "such as keep not silence."

1129. "That done, our enterprise of itself points us the path to take": i.e. then there will be nothing left to do except what we came for.

τείνειν: act. for middle; see on 294. Cf. Lat. *tendere.*

For the *ὁμοιοτέλευτον* of *vv.* 1128—9, cf. 937—8.

1130. "To Helen's murder: I have the watchword": the watchword for the day is, "murder Helen." Cf. Rhes. 572 f. ΟΔ. *οἶσθα σύνθημα στρατοῦ;* | ΔΙ. *Φοῖβον Δόλωνος οἶδα σύμβολον κλύων.*

1132—3. For the irregular sequence *εἰ μεθεῖμεν—ἦν ἂν* (where we should expect *εἴη ἂν*), see G. 54. 3.

1134—6. **νῦν δὲ**: "but as it is," i.e. Helen being what she is.

ὧν may refer *κατὰ σύνεσιν* to *Ἑλλάδος* (cf. 730 f. *σύλλογον—κτενοῦντας*), or its antecedent may be an omitted dat. plur. governed by *δώσει δίκην*. For an antecedent in the dat. omitted before a relat. in the gen. cf. Soph. Ant. 1194 f. *τί γάρ σε μαλθάσσοιμ' ἂν ὧν ἐς ὕστερον* | *ψεῦσται φανούμεθ';*

ἔκτειν'—ἀπώλεσεν: for the use of synonyms in the same sentence, see on 269 and cf. 1553, 1564—1566, Phoen. 22 *ἔσπειρεν ἡμῖν παῖδα, καὶ σπείρας βρέφος* etc., id. 47 ff. *λέχη* and *λέκτρα*, id. 1362 *δισσὼ στρατηγὼ καὶ διπλῶ στρατηλάτα* (where the numerals are synonymous but the substantives are not), Ion 16 *παῖδα* and *βρέφος*, Bacch. 280 *θνητοῖς* and *βροτούς*, H. F. 492 *θνήσκει* and *ὄλλυμαι*.

1137. **ὀλολυγμὸς** is "a cry of thanksgiving": the word and its cognates were especially used of women invoking the gods; and so were properly applied to cries of good omen, very seldom to cries of distress. Cf. Med. 1173—5 *ἀνωλόλυξε—εἶτ' ἀντίμολπον ἧκεν ὀλολυγῆς μέγαν* | *κωκυτόν.*

ἀνάψουσιν, the subj. is indef. plur. "people will kindle."

1140. For the force of ὁ see on 1057: "thou wilt not be called 'Orestes the Matricide'." Cf. I. A. 1354 οἵ με τὸν γάμων ἀπεκάλουν ἥσσονα, "they called me Achilles the Uxorious." Herac. 978—9, Bacch. 1146, Hipp. 589—90. In all of these passages the effect of the article is to give the exact phrase used.

1141. **τοῦτο**, governed by ἀπολιπών, "this reproach."

1143—6. **Μενέλεων μὲν εὐτυχεῖν** being the important clause, the construction is continued in 1146 as though the δέ clause were grammatically subordinate: see on 1076—7.

μητέρα τε (sc. **θανεῖν**): Clytaemnestra's death was ultimately as much due to Helen as was the death of the others: but considering the manner of her death it was not good taste to speak of it before Orestes: this Pylades sees as soon as the allusion has slipped from him and he at once stops himself with an apology.

1146. The subj. of ἔχειν is Μενέλεων: see previous note.

1151—2. "For by winning one of two alternatives we shall have the glory of a noble death or noble preservation."

The two alternatives are: (1) suicide in the burning palace after failure in the noble attempt to kill Helen: (2) salvation through the success of the said attempt. They must attain one of these two alternative objects and the result in either case will be καλόν.

The participles θανόντες and σεσωσμένοι may be taken either as dependent on ἕξομεν κλέος or as in explanatory apposition to ἑνὸς οὐ σφαλέντες.

1153. **στυγεῖν**: the act. infinite after ἄξιος and such words is usual in Gk where we should use the passive: see on 350: cf. Hel. 69.

1155. **σαφής**: "true," "loyal": cf. 592, 1619. H. F. 55 φίλων δὲ τοὺς μὲν οὐ σαφεῖς ὁρῶ φίλους. I. T. 919 (Orestes says of Pylades) μόνος ἐμοὶ σαφὴς φίλος. I. A. 334 νοῦς δέ γ' οὐ βέβαιος ἄδικον κτῆμα, κοὐ σαφὲς φίλοις.

1157. **ἀντάλλαγμα**, "exchange." *Either*, "thing taken in exchange": ἀλόγιστον is a mercantile met. = "not to be put in the account," "an item to be disregarded." "The mass of mankind is a worthless thing to take in exchange for a genuine friend," i.e. the exchange is a bad bargain—

Or, taking ἀντάλλαγμα = "thing given in exchange": "the rabble is a trifle, a valueless thing, to give in exchange for a friend": i.e. the exchange is a good bargain.

1159. **πλησίον** governs κινδύνων: ἐμοί depends on παρῆσθα (not governed by πλησ. as L. and S. take it).

1161—2. For the sentiment, cf. I. A. 979—80 *αἰνούμενοι γὰρ ἀγαθοὶ τρόπον τινὰ | μισοῦσι τοὺς αἰνοῦντας, ἢν αἰνῶσ' ἄγαν.* Herac. 202—4.

1163—4. "But since I lose my life in any case, I wish to do my enemies some evil before I die."

πάντως: "whatever occurs": cf. Med. 1240 *πάντως σφ' ἀνάγκη κατθανεῖν· ἐπεὶ δὲ χρὴ | ἡμεῖς κτενοῦμεν.* Orestes does not believe that *σωτηρία* will result from murdering Helen: he regards that view as merely a pleasant dream (see 1173—6).

In 1164 the main idea is, as often, contained in the participle (*δράσας*), the finite verb (*θανεῖν*) being subordinate in sense: cf. 1628.

1166. **οἵπερ κἄμε**, etc.: for the *καὶ* in the relative where we should insert it more naturally in the antecedent clause, see on 770.

1168 f. **ἀλλ' ὅμως—ἔσχε** refers especially to *οὐ τύραννος*, and strictly we should expect the participle instead of the finite verb.

ῥώμην θεοῦ τιν', "a certain godlike force" which ensured to him as much obedience as a *τύραννος* would have had. **θεοῦ** = *θείαν*: cf. 1179.

ὃν = "and him": see on 1095.

For Agamemnon as a constitutionally elected leader, not a despot, cf. El. 1082 (in ref. to Ag.) *ὃν Ἑλλὰς αὐτῆς εἵλετο στρατηλάτην.* Menelaus in Hel. 393 ff. says of himself that he was *τύραννος, οὐδὲν πρὸς βίαν στρατηλατῶν, | ἑκοῦσι δ' ἄρξας Ἑλλάδος νεανίαις.*

1172—4. There are various ways of taking this passage:

(1) one Schol. takes *ἑνὸς* as explained by *εἴ ποθεν—θανοῦσιν*: "For we should be fortunate indeed were we to gain one thing, i.e. were salvation from some unhoped for quarter to befall us so that we slay without being slain":

(2) another Schol. takes *ἑνὸς* masculine and = *only* one. "For were we to master only one of our enemies we should etc." In this case the whole conditional sentence *ἑνὸς γὰρ εἰ—σωτηρία* forms the apodosis to *εἴ ποθεν—θανοῦσιν*. "If we were to escape after the murder, then it would be true that if we killed only one enemy we should be fortunate enough."

But this implies that Orestes thought of killing Menelaus; a supposition not warranted by any other passage in the play: all through the idea has been to punish Menelaus vicariously in the person of Helen.

The objection to (1) is that if we give its ordinary meaning to *εὐτυχοῖμεν ἂν* the passage is a complete non-sequitur. Orestes could

hardly say, "I will throw my life away nobly in punishing Menelaus: because I should be fortunate if I were to kill Helen and yet escape."

If however we give an ironical sense to εὐτυχοῖμεν ἄν, "I should be lucky if" etc., i.e. "it is impossible that" etc., the connection is satisfactory. "I will die in punishing Menelaus; die I say, for there is one thing too good to be true, i.e. that I should both punish Menelaus and escape myself. I pray indeed it may be so (εὔχομαι τάδε): for such a hope, though futile, is pleasant" (1175—6).

This ironical sense is perhaps to be given to εὐδαίμων in 1606 (see n. ad loc.) and is possible in such passages as Ar. Plut. 1060 ff. ΓΡ. ταλάνταταʼ ἀνδρῶν, οὐχ ὑγιαίνειν μοι δοκεῖς, | πλυνόν με ποιῶν ἐν τοσούτοις ἀνδράσιν. | ΝΕ. ὄναιο μεντἄν, εἴ τις ἐκπλύνειέ σε. "You would be only too lucky if any one did give you a thorough washing," i.e. "don't you wish you may get any one to do it?"

κτανοῦσι μὴ θανοῦσιν should be taken proleptically.

For *παραπέσοι* (1173), see on 603 and cf. Ion 411 *μεταπέσοι*, and *πέσοι* in I. T. 1221, Hel. 1082.

1175—6. "For my wish is sweet so as even with but winged words upon the lips to soothe the mind at little cost." The clause explains why he prays for what he believes to be impossible.

τέρψαι depends on ἡδύ, "sweet so as to delight": cf. 906 *πιθανὸς περιβαλεῖν*.

μύθοις has the sense of "pleasant fables," "fairy stories," etc.: cf. H. F. 100 *κλέπτουσα μύθοις*.

1177—8. **σωτηρίαν** is in app. to *αὐτὸ τοῦτο*, which = "this very thing which thou wishest."

ἐκ τρίτων, "in the third place": the phrase also occurs in Plato, e.g. Gorg. 500 A.

1179—80. **θεοῦ πρόν.** = **θεία πρόν.**, "divine or inspired plan." For *πρόνοια* = "plan," cf. Phoen. 736 *τίς οὖν πρόνοια γίγνεται σοφωτέρα*; For *θεία πρόν.* cf. id. 636 f. *ἀληθῶς δʼ ὄνομα Πολυνείκη πατὴρ | ἔθετό σοι θείᾳ προνοίᾳ νεικέων ἐπώνυμον*, "with inspired foresight."

The following rough paraphrase shows the connection. "'Tis some inspiration thou hast in mind. Well, where is this salvation to be found? (I ask) because (although a successful plan as requiring inspiration from heaven can hardly have occurred to thee) I still know that good sense never leaves thee (and that therefore thou wouldst not have spoken without having some plan to suggest)."

ἀλλὰ ποῦ τόδε; the connection with what follows is clearer if we take ἀλλὰ as hortative, "well" (a sense which it often has in

questions and commands): rather than an adversative, "still," which is its more usual meaning in this phrase, cf. Alc. 1075 (Admetus to Heracles expresses his desire to bring back Alcestis) *σάφ' οἶδα βούλεσθαί σ' ἄν, ἀλλὰ ποῦ τόδε; | οὐκ ἔστι τοὺς θανόντας εἰς φάος μολεῖν.*

1181. **ἄκουε** is addressed to Orestes, *σύ* to Pylades.

δεῦρο νοῦν ἔχε, "pay heed to this": cf. Plat. Rep. 477 D *δεῦρο δὴ πάλιν*, "Return to this consideration"; Tro. 61 *ἐκεῖσε πρῶτ' ἄνελθε·* "Come back to that question first." In Phoen. 359 f. *ὃς δ' ἄλλως λέγει | λόγοισι χαίρει, τὸν δὲ νοῦν ἐκεῖσ' ἔχει*, the phrase is rather different; "he who says otherwise, finds joy in words but really thinks the opposite."

1182. **τὸ μέλλειν (σε λέγειν) ἀγαθά**: lit. "speak, since the fact that thou art about to speak consoling words has in itself a sort of pleasure."

1183. **εἰδότ' ἠρόμην**: in her eagerness Electra answers the question herself. Paley compares Ion 999 *Ἐριχθόνιον οἶσθ' ἢ οὔ; τί δ' οὐ μέλλεις, γέρον;*

1184. **Ἑρμιόνην**: for the antecedent inserted in the relative clause, cf. 1654 f. *ὃς δ' οἴεται | Νεοπτόλεμος γαμεῖν νιν, οὐ γαμεῖ ποτε.* Tro. 20 ff. *ὡς—τέκν' εἰσίδωσιν ἄσμενοι | οἳ τήνδ' ἐπεστράτευσαν Ἕλληνες πόλιν.*

1188. Lit. "And what precisely from the point of view of salvation is this that thou tellest me?" "What dost thou tell me in all this that tends to our salvation?"

The *καί* is the same as in *καὶ πῶς* and other interrogatives, indicating that the speaker demurs to what has been said.

For *δή τί* see on 62: it is predicative: as is *φάρμακον* in 1190.

For *καὶ δὴ τί*, cf. El. 654 *καὶ δὴ τί τοῦτο μητρὶ προσβάλλει φόνον;* "And how precisely does this bring death upon our mother?" Hel. 101 *καὶ δὴ τί τοῦτ' Αἴαντι γίγνεται κακόν;*

Others prefer to take *καὶ δή* together = "so be it," forming a sentence in itself.

1189. **ὅμηρον** is predicative: "Seize her as a hostage."

1190. "A cure for what evil for the three friends (i.e. our three selves) is this plan thou tellest?" (or "this deed thou biddest," cf. 269).

τίνος, probably objective genitive after *φάρμακον*: cf. Bacch. 283 *οὐδ' ἔστ' ἄλλο φάρμακον πόνων.*

1191. **δρᾷ** is conative present, "seek to do"; see 1195.

For the euphemism *δρᾶν τι*, "to do some *harm*," cf. 1164.

1192. **πᾶν γὰρ ἓν φίλον τόδε**: "All this band of friends form but one unity." The neuter suggests that they are so absorbed by friendship as to have lost their personality.

1194. **σπάσαντ' ἔχειν**: not a periphrasis: "He must draw the sword *and* keep it close to (*αὐτῇ*) the maiden's neck."

1195. **σώζῃ**, conative, "be willing to save"; so *κτείνῃ* 1199, "try to kill."

1196. **Ἑλένης πτῶμα**, a periphrasis for *Ἑλένην πεσοῦσαν*: cf. Phoen. 1697 *Ἐτεοκλέους δὲ πτῶμα Πολυνείκους τε ποῦ*; id. 1482 *πτώματα νεκρῶν*="fallen corpses"; so *πεσήματα* id. 1701. Similarly id. 1528 *ἀδελφῶν αἰκίσματα*=*ἀδελφοὺς αἰκισθέντας*. Cf. 990 *Μυρτίλου φόνον*.

1200. **πολὺς παρῇ**: the met. is military, "be on the field in full force."

In Hipp. 443 *Κύπρις γὰρ οὐ φορητὸν ἢν πολλὴ ῥυῇ*, the met. is from a river: "flow with full flood." In Bacch. 300 *ὅταν γὰρ ὁ θεὸς εἰς τὸ σῶμ' ἔλθῃ πολύς*, the met. may be either from an invading force or from a stream.

1201. **μαλάξειν σπλάγχνον**: cf. Alc. 381 (Alcestis to Admetus who says that he will mourn her for ever) *χρόνος μαλάξει σε*, "time will make thee relent": id. 771 (Alcestis saved her servants from punishment) *ὀργὰς μαλάσσουσ' ἀνδρός*.

1203. **σωτηρ. ἔπαλ.** The genit. of the subst. for an adj. "Bulwark of safety" for "saving bulwark": cf. 724 *καταφυγὴ σωτηρίας*, 1399 *ξίφεσιν Ἅιδα*.

1205. **γυναιξὶ θηλείαις**, "weak women": *θῆλυς*, "having the characteristics of a *γυνή*," one of the chief of which was "weakness" or "softness": cf. Med. 928 *γυνὴ δὲ θῆλυ κἀπὶ δακρύοις ἔφυ*.

1207 f. **ἆρα**, exclamatory as often in Trag., see on 190.

With *λέχος* supply *αὐτῆς* from *τοιαύτ. γυναικ.* "'Tis thine then either to lose to thy sorrow so noble a woman, or to survive and live in happy wedlock with her."

ζῶν is masc. and refers grammatically to Pylades alone, but in sense includes Electra and Orestes, since the three friends had agreed to stand or fall together and indeed regarded themselves as forming but one person: cf. 1192 *πᾶν γὰρ ἓν φίλον τόδε*, 1178, 1190, 1243—5.

1209—10. For *εἰ γὰρ*, "would that," see on 1100: *γένοιτο* is impersonal: for *πόλιν* acc. of goal of motion, see 983, 1094.

ἀξιουμένη = "honoured."

1211. **τίνος χρόνου**; "within what space of time?" For the

genit., see on 41: cf. Plat. Alc. 1. 105 A ἡγεῖ τοῦτο ἔσεσθαι μάλα ἡμερῶν ὀλίγων. Ar. Eqq. 1079.

1213. **ἑλόντες** etc. depends on εὐτυχήσομεν: it is added as an afterthought to define more accurately in what the hoped for εὐτυχία consists.

1214—5. "Already I believe her to be near the palace, for the length of her absence just coincides (with that belief)."

καὶ δὴ = "already," as in Soph. O. C. 30 f. ΟΙΔ. ἦ δεῦρο προσστείχοντα κἀξορμώμενον (sc. ὁρᾷς αὐτὸν); ΑΝΤ. καὶ δὴ μὲν οὖν παρόντα.

τοῦ χρόνου τὸ μ., the length of the time during which she has been absent.

1216. The μὲν here is answered by the δὲ of 1222.

1217. **παρθένου πόδα**, "receive the maiden *as she comes*": the word chosen to form these periphrases always has a special force: it indicates the point of view from which the person or thing is to be regarded; ποὺς regards the person as moving (as here and Hipp. 661 σὺν πατρὸς μολὼν ποδί "coming with my father as he walks").

So **χρῆμα** regards the person or thing from the point of view of use, intercourse, etc. (e.g. Phoen. 198 φιλόψογον δὲ χρῆμα θηλειῶν ἔφυ, "woman is a slanderous creature to deal with").

κάρα denotes the personality generally, **σῶμα** the physical person or actual presence: **δέμας** the physical appearance, especially with the idea of beautiful appearance (e.g. Soph. Antig. 944 Δανάας δέμας, "beautiful D."), and also actual presence (e.g. Hec. 724 ἀλλ' εἰσορῶ γὰρ τοῦδε δεσπότου δέμας, "I see my master here in person"): **ὄμμα** is strictly narrower than δέμας, denoting the appearance of the face only, but is also used with the same meaning of beautiful appearance. Notice that in Ion 1261 ὦ ταυρόμορφον ὄμμα Κηφισοῦ πατρὸς we have ὄμμα not δέμας, because the likeness to a bull was seen only on the face, river-gods being represented as men with horns on the forehead.

1218. **πρὶν τελευτηθῇ**: the subjunctive is sometimes found after πρὶν without ἂν in Trag. and Attic Gk, see G. 66. 2, n. 3. Cf. 1357.

1219. These words are in app. to τις: "should any one, whether it be any ally or whether it be our father's brother etc."

1220—1. Paley takes γέγωνε of inarticulate sound; but as a rule the word means precisely the opposite (two typical instances of its use are Hom. Il. 12. 337 οὔπως οἱ ἔην βώσαντι γεγωνεῖν, "he could not make his words heard by shouting"; and Arist. Audib. 72 οὐ δύνανται γεγωνεῖν ἀλλὰ μόνον φωνοῦσιν).

"And (if that occurs) make thy words clearly heard in the house by

beating the door (to attract our attention) or by sending a message in to us."

Unless we adopt the v. l. *ἐν δόμοις*, we must take *ἐς δόμους* as "pregnant," i.e. send your words into the house and let them be heard there.

1229. **οὗ** = *καὶ αὐτοῦ*, see on 1095.

1230. **τοῦδε**, neut. "joint-worker of this enterprise."

1233. **συγγένεια**: abstr. for concrete; "kinsman." Cf. Phoen. 291 (the Chorus address Polyneices) *ὦ ξυγγένεια τῶν Ἀγήνορος τέκνων*.

The Scholiast says that according to one account Pylades' father, Strophius, was the son of Cydragora, daughter of Atreus; while according to others Strophius married Agamemnon's sister Anaxibia, and by her became the father of Pylades.

1236. The object of *ἐπεκ.* and *ἀπέλ.* is (*αὐτοὺς*), i.e. Pylades and Orestes.

The MSS. give *ἐγὼ δ' ἐπεβούλευσα* or *κἀγὼ δ' ἐπεβούλευσα*. The reading in the text is Porson's; cf. El. 1224 *ἐγὼ δέ γ' ἐπεκέλευσά σοι*. Nauck reads *ἐπενεκέλευσα*, cf. Cycl. 652 *ἀλλ' οὖν ἐπεγκέλευέ γ'*.

1238. **ὀνείδη**: to remind a person whose help one implores of one's past services to him is in a sense to reproach him; since had he been duly grateful it would have been unnecessary to do so.

In Aesch. Cho. 495 *ἆρ' ἐξεγείρει τοῖσδ' ὀνείδεσιν, πάτερ*; a passage generally quoted as parallel to ours: the *ὀνείδη* are the allusions to the wrongs of Agamemnon which are a disgrace to him because they are still unavenged.

1241. **ἀκοντίζουσι** may be taken as used absolutely: "if invocations shoot their arrows (i.e. the stimulus of their appeal) into the earth." Or it may be used intransitively as is the case with so many active verbs of motion: "dart like arrows": cf. Andr. 365 *καί σου τὸ σῶφρον ἐξετόξευσεν φρενός*, "self-control has sped swift as an arrow from thy mind."

1242. **Ζεῦ πρόγονε**: Pylades, as well as Or. and El., was descended from Zeus through Tantalus; see above 1233.

For the periphrasis *Δίκης σέβας*, cf. Aesch. P. V. 1091 *ὦ μητρὸς ἐμῆς σέβας*. Soph. O. T. 830 *ὦ θεῶν ἁγνὸν σέβας*: so in Cycl. 580 *λεύσσω τὸ πᾶν τε δαιμόνων ἁγνὸν σέβας*, "all the holy revered deities."

1245. Nauck and Kirchhoff consider this line spurious; Paley reads *ᾗ ζῆν* for *ἢ ζῆν*: "by the issue of which (trial)." As it stands the line is explanatory of *εἷς ἀγών, δίκη μία*: "we three friends have but one contest, one cause, i.e. we must all either live or die together."

For the numerical antithesis in the previous line, see on 743 and cf. I. T. 1065 f. ὁρᾶτε δ', ὡς τρεῖς μία τύχη τοὺς φιλτάτους, | ἢ γῆς πατρῴας νόστος ἢ θανεῖν ἔχει. Hipp. 1403 τρεῖς ὄντας ἡμᾶς ὤλεσ', ᾔσθημαι, μία.

1247. **τὰ πρῶτα** here = "the highest rank": a common phrase for persons possessing the supreme *power*, e.g. Hdt. 6. 100 Αἰσχίνης...ἐὼν τῶν Ἐρετριέων τὰ πρῶτα. Med. 916 οἶμαι γὰρ ὑμᾶς τῆσδε γῆς Κορινθίας τὰ πρῶτ' ἔσεσθαι. So, if the passage is genuine, even without the article, Hec. 794 ξενίας τ' ἀριθμῷ πρῶτα τῶν ἐμῶν φίλων, in reference to a single person. Cf. Lucr. 1. 80 Ductores Danaum delecti, prima virorum.

1250. **ἔτι**, "still": i.e. although thou art condemned to death.

τόδε = this title of πότνια.

1251—2. **στῆτε—τρίβον—οἶμον**: these accusatives are best regarded as examples of a slight extension of the cognate acc. not infrequent with verbs denoting position: cf. Supp. 987 τί ποτ' αἰθερίαν ἕστηκε πέτραν; Soph. Phil. 145 f. τόπον ὅντινα κεῖται. It is however quite possible to take them as poetical accusatives of motion towards, used pregnantly (cf. I. A. 961 f. ἐς δίκην | ἔστην): "go to the path and take your stand there."

1253. **ἀπύεις** = "call on," "ask for," and after the analogy of αἰτεῖν takes acc. rei et pers., "why dost thou call on me for this task?"

1255—7. Lit. "Fear possesses me lest some one stationed over against the house for the purpose of a murderous deed of bloodshed may discover evil on evil." The allusion is to some emissary who, as Electra imagines, may have been sent by the Argive people to watch the house in order to put the condemned criminals to death in the event of their not committing suicide.

πήματα πήμασιν, "fresh evils," i.e. the murder of Helen: in such phrases the iteration itself is apparently sufficient to give the dative the meaning of addition: "evils added to evils": see Jebb on Soph. O. T. 175.

On ἐπὶ φοίνιον αἷμα the Schol. has the note "τὸ τῆς Ἑλένης": and this points to another way of taking the passage: τις refers to Orestes, and the translation would be: "I fear lest one who has taken his stand in the house to perform a deed of blood may get trouble on trouble (by being interrupted in his act)." The objection to this is that Orestes who was inside the house could hardly be said to be ἐπὶ δώμασι. For the allusive τις, which is quite common, cf. H. F. 748.

A conjectural reading ἐπιφοίνιον αἷμα would give good sense: "I fear lest some sentinel stationed to watch the house should discover the

deadly crime, the fresh evil": *πήματα πήμασιν* being in app. to *αἷμα.*

1258. The *μὲν* does not go with the *οὖν* but with the *ἐγὼ*, and implies that the second Hemichorus will guard another part.

1261 f. **δόχμια**; adverb "sideways"; both halves of the Chorus faced the stage or actor, but had to look the one to the right, the other to the left entrance.

κόρας διάφ.: cf. Bacch. 1087 *διήνεγκαν κόρας.*

1264. **παλινσκοπιάν**, Porson's conj. for *ἐπ' ἄλλην σκοπιάν* or *ἐπὶ πάλιν σκοπιάν*, has since been found in Codex A. It is a cognate acc. almost equivalent to an adverb, "look a looking in the reverse direction," i.e. *ἐνθένδε ἐκεῖσε.*

1266—7. **ἑλίσσετε βλ.**, "ply your eyes quickly": in H. F. 868 *διαστρόφους ἑλίσσει κόρας* is said of Heracles rolling his eyes in madness.

κόρας διάδ., etc., "send your glances this way and that through your tresses in all directions": the *δια-* has a distributive force; in Phoen. 1370 *κἄβλεψαν ἀλλήλοισι διαδόντες κόρας*, "giving their eyes in turn to one another," the context gives it a reciprocal force; "exchanging glances."

One Schol. explains *βοστρύχων* by saying that the Chorus being composed of maidens wore their hair loosely floating from the head. Another says they had unloosed their hair in mourning for Orestes, with the result that they now found difficulty in seeing sideways: he apparently thinks that they could not turn their heads.

Klotz retains the MSS. reading *κόραισι, δίδοτε*: giving the following meaning: "fold your eyelids over your eyeballs, direct (your eyes) through the hair in all directions": and explaining it by the fact that people half close their eyes to examine anything minutely.

For a discussion of the reading and metre, see Metr. App. p. 183.

1271—2. "He will reveal the ambush of the sword-armed wild beasts to our enemies." The *θῆρας* are Orestes and Pylades: see 1401 and 1555, where they are called *λέοντες*: cf. 1346 *φίλοι ξιφήρεις, οὐχὶ συλλήψεσθ' ἄγραν;*

1273. **ἄφοβος ἔχε**: for the adj. instead of the much commoner adverb with *ἔχω*, cf. *ἔχ' ἥσυχος* I. A. 1132.

1274. **ὃν οὐ δοκεῖς**, sc. *κενὸν εἶναι.*

1275. **τί δέ**; marks a quick transition to a fresh point; here it indicates Electra's turning from the one half of the Chorus to the other.

τὸ σὸν, etc.: "is thy side, the path thou watchest, still safe?" **μοι** ethic dat. common in questions and commands: "prithee."

1278. **τἀπὶ σοῦ.** "the paths that lead towards thee." "in thy direction." **ἡμῖν** in the next line is emphatic and is in antithesis to *σοί*.

1280. **ἐς ταὐτὸν ἥκ.** "Thou hast arrived at the same conclusion as we." i.e. that there is no one near: "thou agreest with me."

Cf. Hec. 747 *εἴ τοί με βούλει τῶνδε μηδὲν εἰδέναι, | εἰς ταὐτὸν ἥκεις· καὶ γὰρ οὐδ' ἐγὼ κλύειν.*

1281—2. The Schol. takes *ἀκοὴ* = "ear"; "let me place my ear to the door," i.e. to listen to what is going on within. If so, we must suppose a pause before the next line; Electra listens for a time but hears nothing, and so utters a remonstrance to Orestes and Pylades for delaying to accomplish the murder.

But *ἀκοὰν* is generally taken here as = "sound, shout." "Let me utter a shout at the doors (to those within)": in this case the next lines give the *ἀκοή*. Cf. Med. 194, where festal songs are called *βίου τερπνὰς ἀκοάς*.

1285. **φοινίσσειν σφάγια = πράσσειν φοίνια σφάγια.** "to perform your blood-red sacrifice": so Ion 168 *αἱμάξεις—ᾠδάς*, "thou wilt sing songs stained with blood" (where see Bayfield's n.).

1286. After the preceding verse there follows a pause, during which Electra listens for signs of the perpetration of the murder: but still failing to hear anything she bursts out with this exclamation: "They pay no heed (to my exhortation)."

1287. **ἐς**, "in view of": "Has the sight of her beauty struck their swords blunt?" Porson, "struck their swords *dumb*": he regards the met. as due to the same view of the sword that gave rise to phrases like *στόμωμα σιδήρου, στόμα αἰχμῆς* etc. (cf. *δίστομα φάσγανα* 1303): but it is probable that there is no met. in such a phrase, and that *κωφὸς* is here used in its original sense of "dull," "blunt" (cf. *κωφὸν βέλος* in Homer), from which its meanings of deaf, dumb or stupid arose according as the bluntness was referred to the hearing, the voice or the mind.

1291. **μέλαθρα**, poet. acc. of goal of motion: *προσμίγνυμαι* in the sense of "come up to" generally takes the dative, but cf. Thuc. 3. 22 *προσέμισγον πρὸς τὰς ἐπάλξεις.*

1292. **οὐχ ἕδρας ἀγών**: cf. Phoen. 588 *οὐ λόγων ἔθ' ἀγών*: so with *ἀκμή*, e.g. Soph. El. 22 *οὐκ ἔστ' ἔτ' ὀκνεῖν καιρός, ἀλλ' ἔργων ἀκμή.*

1293. **ἑλίσσετε**, act. for mid. See on 294.

1297. **χεῖρ' ἔχ. ἐν**: cf. Bacch. 1053 *ἔχουσαι χεῖρας ἐν τερπνοῖς πόνοις.*

1298. **ὡς ἀπεικάσαι**: "so as to hazard a guess," "if I may make a guess": a rare word in this sense: cf. Soph. Trach. 141 *πεπυσμένη μὲν, ὡς ἀπεικάσαι, πάρει*. So the infinitive alone without *ὡς* in Soph. O. T. 82 *ἀλλ', εἰκάσαι μέν, ἡδύς*. See on 1.

1300. Some MSS. read *ἐπίκουρος* agreeing *κατὰ σύνεσιν* with **Ζεῦ**, for which *Διὸς κράτος* is a periphrasis.

1301. **σὺ δὲ**, etc.: the *οὐκ* negatives the *whole* predicate *παρὼν ὠφελεῖς*.

1302. On the reading see Metr. App. C. v. *κ. β'*. l. 1 (p. 185).

1303. Eur. is fond of masses of single words of like scansion: cf. I. T. 220 *ἄγαμος, ἄτεκνος, ἄπολις, ἄφιλος*.

δίπτυχα δίστομα φ. is not tautological, but = "your two double-edged swords": she is urging *both* of them to action.

δίπτυχα = *δισσά* simply, the second part of the compound having lost its force; see on 821: cf. I. T. 242 *δίπτυχοι νεανίαι*.

1304. **ἐκ χερὸς**: not local, "out of your hands," but rather instrumental "by force of hand," "with your hand's might"; cf. Soph. Aj. 26 f. *κατηναρισμένας | ἐκ χειρὸς*, "slaughtered by hand." Hec. 573 f. *τὴν θανοῦσαν ἐκ χερῶν | φύλλοις ἔβαλλον*, "with their hands." Andr. 661 *τήνδ' ἐκ χερῶν ἁρπάζομαι*, "I am seizing her by main force."

1307—10. **δορὶ**: dat. of instr. with *ὀλομένους*.

ποταμὸν: the Scamander, cf. 1310.

σιδαρ. βέλεσιν, instrumental, *συνέπεσεν* being equivalent to a passive verb: "sorrows were massed on sorrows by iron weapons."

1311—2. **ἐσπεσόντος** is generally taken as agreeing with *κτύπου τινός*: "I caught a sound that fell upon the path."

Porson prefers the v. l. *κτύπον*, in which case *τινὸς* is masculine; as indeed it may well be with the reading in the text: "I caught the sound of someone striking into the path that runs round the house."

1313. **ἐς φόνον πάρεστι**: the construction is parallel to the acc. after verbs of position: i.e. *ἐς φ.* is "pregnant," "has come to and is present at": cf. Bacch. 5 *πάρειμι Δίρκης νάματα* (so probably in Aesch. Eum. 242 *πρόσειμι δῶμα*: the verb is from *εἶναι* not *ἰέναι*). See on 1251.

1317. **καταστῆτε**, "compose yourselves": the verb itself implies a calm, settled condition: cf. Thuc.'s phrase *ἡ καθεστηκυῖα ἡλικία*, "the stable period of life," i.e. middle age.

For *μὲν—τε* see on 24.

1323. **λαβοῦσα πρευμένειαν**, "after winning Clytaemnestra's favour": the propitiatory prayers and offerings had been duly made: whence it was concluded that the recipient was *πρευμενής*.

1324—5. **ἥντιν'**, etc.: this indirect interrogative clause depends on the idea of doubt or question implied in *φόβος*: "fear has entered me as regards the question what shout it is I hear": cf. I. T. 995 *τὴν θεὸν δ' ὅπως λάθω | δέδοικα* (needlessly, I think, altered by England; see G. 46. 6, c): so Hec. 185 f. *δειμαίνω, μᾶτερ, τί ποτ' ἀναστένεις.* Herac. 791 *φόβος γὰρ εἴ μοι ζῶσιν οὓς ἐγὼ θέλω.* Soph. Aj. 794 *ὥστε μ' ὠδίνειν τί φῄς.*

κλύω: Hermione had asked herself *τίνα βοὴν κλύω*; and the mood and tense of the oratio recta are retained in the obliqua; see 289. Or the pres. may have the sense of a pf., "I have heard," cf. 1554.

1327. **νεώτερον**, a common euphemism for "*bad* news" as in Bacch. 214, or "fresh *evil*" as here: and hence coming to mean "bad" simply, as in Soph. Phil. 560 *νεώτερον βούλευμα*, where there is no thought of any previous *βούλευμα*: so *νέος*, e.g. Med. 37 *δέδοικα δ' αὐτὴν μή τι βουλεύσῃ νέον* (hitherto Medea had planned nothing). Cf. *καινός.*

1329. **μὴ δῆτα** (*γένοιτο*), sc. *τὸ ὑμᾶς θανεῖν.*

1330. For **ἀνάγκης ζυγὸν**, cf. I. A. 443 *ἀνάγκης ζεύγματα.* Fragment 287, 10 *ἄτης ζεῦγλαν.* Aesch. Ag. 217 *ἐπεὶ δ' ἀνάγκας ἔδυ λέπαδνον* (yoke-strap).

1331. **καὶ**: "was this the reason of the shout as well (as of the lamentations)?" in 1326 Electra had parried the question as to the reason of the *βοή* by alleging what only accounted for *στενάγματα*: Hermione not yet reassured now recurs to the question of the *βοή*.

1332. Electra half reveals the secret in this line: herself thinking of Orestes all the while, she forgets that Hermione knows nothing of him; and answers the question as though Hermione had asked "but why did he shout?" by replying "'tis in supplication to Helen that he shouts." This seems to me more dramatic than to suppose that Electra was going to add *'Ορέστης* after *βοᾷ* but was interrupted by Hermione. Therefore punctuate a full stop after *βοᾷ*.

1334. **'Ορέστης**: supply *ἱκετεύει* from 1332 with both *μὴ θανεῖν* and *ἐμοῦ θ' ὕπερ.*

1335. **ἀνευφημεῖν** = "to cry '*εὐφημεῖτε*'": the necessity for such a cry presupposes a state of disorder or grief: hence *ἀνευφ.* comes to be used of a wild cry of grief, cf. Soph. Trach. 783 *ἅπας ἀνηυφήμησεν οἰμωγῇ λεώς*: and Plat. Phaedo 60 A (Xanthippe, in her uncontrolled grief on visiting Socrates, *ἀνηυφήμησε*).

1336. Sc. *ᾗ περὶ τοῦ μὴ θανεῖν.*

1338. For the titular article *τῇ*, see on 1057 and 1140.

For *μέγα* adverbially used with an adj. cf. Aesch. P. V. 645 *ὦ μέγ' εὔδαιμον κόρη.*

1339. **μή εἰσιδεῖν** depends on *μετάσχες ἱκεσίας φίλοις*, which is equivalent to *ἱκέτευε μετὰ τῶν φίλων.*

For *εἰσιδεῖν = περιϊδεῖν*, see on 749.

1340. Cf. 64, 109.

1341. **κἀποκ. κακῶν**: cf. Hec. 106 *οὐδὲν παθέων ἀποκουφίζουσα* (take *οὐδὲν* adverbially); similarly Hel. 40 *πλήθους τε κουφίσειε μητέρα χθόνα.* The genit. is of ablation. There is a v. l. *κἀπικούφισον*, for which cf. El. 72 *μόχθου 'πικουφίζουσαν.*

1342—3. There is a dramatic ambiguity in these lines: Hermione thinks the *ἀγών*, the life and death crisis, concerns only Electra and Pylades: Electra knows that it concerns Hermione herself. Similarly Hermione thinks she is to save them as a suppliant to her mother, while Electra means that she is to be a hostage for their lives.

σωτηρίας is defining genit. "the issue which is, which consists in, safety"; cf. Soph. O. C. 725 *φαίνοιτ' ἂν ἤδη τέρμα τῆς σωτηρίας.* So *θανάτου τέρμα* Hipp. 140.

1345. **ὅσον γε τοὐπ' ἐμὲ**: "so far as it rests with me": cf. Alc. 666 where Admetus says to his father, who had refused to die for him, *τέθνηκα γὰρ δὴ τοὐπὶ σέ.* Cf. Rhes. 397. **τοὐπὶ** with acc. also = "so far as concerns," e.g. Soph. Antig. 889 *ἡμεῖς γὰρ ἁγνοὶ τοὐπὶ τήνδε τὴν κόρην.*

1350—2. **τόδε** is explained by *οὕνεκα* which here, as often (pace Klotz, q. v.), means precisely the same as *ὅτι*: "that M. may learn this, how that, etc."

For *Φρύγας κακοὺς*, see on 1111.

For the *ὁμοιοτέλευτον* (*κακοὺς—κακοὺς*), see on 937—8.

For the allusive *ἔπραξεν οἷα χρὴ πρ.*, "he fared as the base should fare," see on 79.

1353. During the whole of this scene, from 1296 onwards, cries for help and other sounds of tumult issue from the palace (see 1296, 1301, 1325, 1331, 1335): to drown these sounds the Chorus propose to raise a counter-tumult outside to prevent the Argives from catching the meaning of the cries from within and coming to the rescue before the Chorus know for certain that Helen is killed.

1356. **βοηδρομῆσαι**: object inf. depending on *ἐμβάλῃ φόβον*, which is equivalent to "incite by fear."

1357. **πρὶν ἴδω**, see on 1218, cf. Alc. 849.

τὸν Ἑλ. φόνον = *Ἑλένην φονευθεῖσαν*, cf. 990.

1361. **διὰ δίκας**, advb. = *δικαίως*, like *δι' ὀργῆς*, *διὰ τάχους* etc., see on 757. "Justly did Heaven's vengeance come upon Helen."

1363. Helen is the subj. of *ἔπλησε*.

For *δακρύοισι* dat. of instr., instead of the more common genit. of material after words denoting fulness, see Bacch. 18—19 Ἕλλησι—*πλήρεις—πόλεις*. Aesch. Sept. 464 *μυκτηροκόμποις πνεύμασιν πληρούμενοι* (contrast Aesch. Eum. 568 *σάλπιγξ βροτείου πνεύματος πληρουμένη*).

1364. **ὀλόμενον**: not "*dead*" but "*deadly*," i.e. = the Epic *οὐλόμενος*: the middle partic. being used in an active sense as an adj.

1366. **κτυπεῖ κλῇθρα**: the outer doors were kept shut by bolts (*κλῇθρα*) on the inside.

1369. A combination of *ξίφος πέφευγα* and *ἐκ θανάτου πέφευγα*.

1370. **εὐμᾶρις** is defined by the Schol. as *εἶδος ὑποδήματος σανδαλώδους*: the word also occurs in Aesch. Pers. 660 *κροκόβαπτον ποδὸς εὔμαριν ἀείρων*.

1371. "Over the cedar roof-beams of the women's colonnade."

παστάς, "a pillared porch," "a colonnade," here used of the peristyle of the women's court: it also sometimes = *θάλαμος*; for a full discussion of the word see Jebb's Antig., Appendix on 1207.

1372. **Δωρικάς τε τριγλύφους**: similarly in I. T. 113 the spaces between the triglyphs are regarded as a means of entrance: *ὅρα δὲ γεῖσα τριγλύφων ὅποι κενὸν | δέμας καθεῖναι*.

1373. **φροῦδα φρ.** advb., "away, away," "in flight," going with *πέφευγα*.

1374. A sneer at the Phrygians; "barbaric flight" being regarded as synonymous with such undignified methods of escape as that just related. *δρασμοῖς* dat. of manner.

1376—9. **αἰθέρα** and **πόντον** are poet. acc., goal of motion: with *πόντον* some more general verb of motion must be supplied from *ἀμπτάμενος*: for this word, cf. Med. 440 *αἰθερία δ' ἀνέπτα*. For the synizesis of *ἀνα-* to *ἀμ-*, cf. *ἀμπετάσας* (I. A. 34), *ἀμπτυχαὶ* (Ion 1445).

The Homeric view regarded Ὠκεανὸς as a river encircling the earth: the later view was that the earth was an island set in a sea. Euripides combines both views, regarding Ὠκεανὸς as the stream which kept the surrounding sea in motion.

Ὠκ. is called *ταυρόκρανος*, being regarded as a river: cf. Ion 1261 *ὦ ταυρόμορφον ὄμμα Κηφισοῦ*: so Hor. Od. 4. 14. 25 tauriformis Aufidus, and Tennyson In Mem. 45 The hornèd flood.

ἀγκάλαις: a common met. applied to the sea, e.g. Aesch. Cho. 587

πόντιαι ἀγκ., Hel. 1062 *πελαγίας εἰς ἀγκάλας* and id. 1436, fragment 301 *κυμάτων ἐν ἀγκάλαις*.

1384—90. **στένω** governs *σε* as direct obj. and *μέλος* as cog. acc.; see on 1020.

What is meant by *ἁρμάτειον μέλος* is uncertain: one intelligible explanation is that it means "the wail of the chariot": the phrase was originally applied to the dirge raised by the Trojans over Hector when he was dragged dead at the wheels of Achilles' chariot: it then passed into a proverb with the Phrygians for a dirge transcending all others in sadness. One Scholiast says that some regarded *ἁρμάτειον* as a stage direction (*παρεπιγραφὴ*) indicating the rhythm to the actor: but another remarks that if so it would not have been written twice. Plut. Op. Mor. I. 335 A mentions a *ἁρμάτειος νόμος*, the effect of which as played on the flute by Antigenides was to inflame Alexander with desire for battle.

1386. **βαρβάρῳ βοᾷ**: cf. Phoen. 1301 *βοᾷ βαρβάρῳ στενακτὰν ἰαχὰν μελομέναν νεκροῖς.* The barbarians of Asia Minor were celebrated in Greece for their dirges, cf. 1397.

1386 ff. From *δι'* to *ἐρινὺν* depends on *ὀλόμενον*: lit. "destroyed through the bird-born swan-plumed glance of the beauty of Leda's youngling, the evil Helen, destroying Fury of Apollo's polished ramparts."

καλλοσύνας σκύμνου is a periphrasis for *καλῆς σκύμνου* and *ὄμμα καλλοσύνας σκύμνου* is a periphrasis for *καλὴν σκύμνον*: for the force of *ὄμμα* in periphrasis, see on 1217.

δυσελένας is a substantive in app. to *σκύμνου*, and = *κακῆς* Ἑλένης: the word occurs also in I. A. 1316, cf. *Δύσπαρις* in Homer = *κακὸς* Πάρις (e.g. Il. 3. 39), *Αἰνόπαρις* = *αἰνὸς* Πάρις (Hec. 944) and *αἰνοπάτηρ* = *αἰνὸς πατήρ* (Aesch. Cho. 315).

ἐρινύν is in apposition to *ὄμμα καλλοσύνας σκύμνου.*

It is equally possible to take *καλλοσύνας Λήδας* as a periphrasis for *καλῆς Λήδας*: in which case the trans. will be "through the glance of fair Leda's youngling."

The epithets *ὀρνιθόγονον* and *κυκνόπτερον*, in grammatical agreement with *ὄμμα*, are used as though *σκύμνον* were written instead of the periphrasis *ὄμμα—σκύμνου.* The reference is to the birth of Helen and the Dioscuri from the swan's-egg of Leda: see Class. Dict. s. v. "Leda." For allusions in Eur., see I. A. 794—800, Hel. 18—21, 215, 257 ff., 1145.

περγάμων: here used in its proper sense of the fortifications that

formed the citadel of Troy: they were built by Apollo and Poseidon (cf. Tro. 5 f.): for Apollo as the builder, cf. Andr. 1010, Hel. 1511.

1391—2. **ἰαλέμων** could be taken as genitive of exclamation without any interjection governing it, as in Lat. we get the acc. of exclamation (cf. Bacch. 263 *τῆς δυσσεβείας*: also without the article, Theoc. 15, 75 *χρηστῶ κὠκτίρμονος ἀνδρός*). But it is perhaps better to take it as genit. of the point in which, depending on *τλάμων*: "piteous in dirges."

ἱπποσύνας Γανυμ. is a periphrasis for *ἱππότου Γανυμήδεος*, "the horseman Ganymede," and is genit. of origin or cause depending on *τλάμων*.

εὐνέτα: Doric genit.: cf. 1399 "Αιδα, El. 201 ζῶντος ἀλάτα, Phoen. 353 *δώμασιν Οἰδιπόδα*, Hel. 666 *βαρβάρου νεανία*, Bacch. 1155 *τοῦ δράκοντος ἐκγενέτα Πενθέως*, Andr. 486 *τοῦ στρατηλάτα Μενέλα*.

1393. **αὔθ' ἕκαστα**: cf. 1400, Phoen. 494 *ταῦτ' αὔθ' ἕκαστα, μῆτερ, οὐχὶ περιπλοκὰς | λόγων ἀθροίσας εἶπον*.

1394. **συμβαλοῦσ' ἔχω** is not a periphrastic perfect.

οὐκ εὔγνωστα is predicative with *ἔχω* which = "I grasp the meaning of": cf. 749. "I grasp not your previous story with any clearness as the result of conjecturing (its meaning)."

τὰ πρὶν refers to the *previous* remarks of the Phrygian in 1369—79, not to his last lyrics which were entirely irrelevant: in the interval the chorus tried to conjecture what his words in 1369—74 had indicated regarding events in the house, but had failed; hence *συμβαλοῦσα* not *συμβάλλουσα*, which however is the reading of one MS. and would make equally good sense.

Kirchhoff regards the line as an interpolation: certainly in the rest of this scene the Chorus confine themselves to asking questions in one line: but at this point when the Phrygian had broken all the bounds of coherency or relevance they may be pardoned for indulging in an extra line of remonstrance.

1395. **ἀρχὰν θανάτου** is in app. to *αἴλινον* and = "the prelude of the death-*song*." Paley compares Aesch. Pers. 549 *αἴρειν μόρον πολυπενθῆ*.

For *αἴλινον*, cf. Aesch. Ag. 121 *αἴλινον αἴλινον εἰπέ, τὸ δ' εὖ νικάτω*.

For *ἀρχὰν* in apposition, cf. I. A. 831 f. *δεξιάν τ' ἐμῇ χερὶ | σύναψον, ἀρχὰν μακαρίων νυμφευμάτων*.

Kirchhoff suggests *ἀρχᾶν θανάτῳ*, "at the death of rulers."

'Ασιάδι φων.: see on 1386, cf. I. T. 180 (speaking of a dirge) *ὕμνον 'Ασιήταν—βάρβαρον ἀχάν*.

1399. **"Αιδα,** descriptive genitive = adj., "deadly": cf. 1203.

1401. **δύο διδύμω** not entirely tautological: "two twin lions."

1402. **ἐκλῄζετο**: "one had the general as his famed father." For *κλῄζεσθαι* = *εἶναι* with the additional notion of famous or famed, see on 331.

1405. **ἀλκὰν**: "battle": cf. Aesch. Theb. 497 f. *ἔνθεος δ' Ἄρει βακχᾷ πρὸς ἀλκήν*.

1407. **ἔρροι τᾶς ἡσ. προν.**, causal genitive.

1409. **ἇς ἔγημε γυναικός**: relative attracted to case of antecedent, which however follows instead of preceding it.

1412. **τὸ κεῖθεν**: for the article with the adverb, cf. Phoen. 266 *κἀκεῖσε καὶ τὸ δεῦρο*, id. 315. This turn of phrase is perhaps ridiculed in Ar. Av. 422 ff. *ὡς | σὰ γὰρ τὰ πάντα ταῦτα καὶ | τὸ τῇδε καὶ τὸ κεῖσε καὶ | τὸ δεῦρο προσβιβᾷ λέγων*.

1413. **ἄλλος ἄλλοθ. πεφ.** Either: "Ready to repel attacks, one on one side of Helen, the other on the other." **πεφαργμένος**: absol. = "armed for defence," cf. Soph. Fragt. *ἀλλ' ἀσπιδίτην ὄντα καὶ πεφαργμένον*.

Or *πεφαργ.* may govern (*αὐτὴν*): "fencing her in on both sides": *φράσσεσθαι* is used of fencing in a citadel etc. so as to protect it against approach from without: e.g. Aesch. Theb. 63 *φάρξαι πόλισμα*. Hom. Il. 15. 566 *φράξαντο δὲ νῆας | ἕρκεϊ χαλκείῳ*. Orestes and Pylades hem Helen in so as to prevent the attendants approaching her.

1414. For clasping the knees as a form of supplication, cf. 382.

1415 *a*. **ἀνὰ—ἔθορον**: tmesis, see on 341.

For *δρομάδες* masc. see on 270.

1418. **πεσὼν ἐν φ.** see on 35.

1419. **μή τις** etc. depends on *φόβῳ*.

1420. **τοῖς μὲν οὔ**, sc. *δόλον εἶναι ἐδόκει*: in the *μὲν* clause *ἐδόκει* is impersonal, in the *δὲ* clause its subject is *ὁ μητρ. δράκων*.

1420—2. **ἀρκυστάταν**: here an adj. agreeing with *μηχανάν*: elsewhere (except perhaps Aesch. Ag. 1387) the word is only used in neut. plur. as a substantive.

ἐμπλέκειν ἐς etc., "to entangle in": cf. Aesch. P. V. 1076 *εἰς ἀπέραντον δίκτυον ἄτης | ἐμπλεχθήσεσθε*.

1425. **σὺ δ' ἦσθα ποῦ τότ'**; "where wert thou at that moment?" "what wert thou doing?" See 1473.

1427—30. **αὔραν** is direct obj. of *ᾄσσων*. There is no exact parallel in good Greek to this transitive use of *ἀΐσσω*: but it is confirmed to some extent by the fact that the verb is found in the passive, e.g. Soph. O. C. 1261 *κόμη ᾄσσεται*. Of the passages usually

quoted as parallel—in Soph. Aj. 40 *ἦξεν χέρα*, and in Hec. 1070 *πόδ' ἐπάξας*, the accusatives are not of the direct object, but are instances of a peculiar use of the acc. of reference to denote the instrument of motion (see on 1470): while Bacch. 145 ff. *ὁ Βακχεὺς δ' ἔχων | πυρσώδη φλόγα πεύκας | ἐκ νάρθηκος ἀΐσσει* is not parallel at all, for *ἐκ νάρθηκος* is an adjectival phrase qualifying *φλόγα*, "flame leaping from the hollow wand," and *ἀΐσσει* is used in its ordinary sense.

"The well-set circle of feathers" was a fan, part of the *τρυφαὶ Τρωϊκαὶ* brought by Helen to Greece (see 1113). For the form *εὐπὴξ* (*εὐπὰξ*) cf. *ἀντίπηξ*, "a cradle."

1433. **ἵετο** is passive: this line is parenthetical and has no effect on the construction, which is continued unbroken after the parenthesis.

For similar insertion of parentheses, cf. Hec. 919 *πόσις ἐν θαλάμοις ἔκειτο, | ξυστὸν δ' ἐπὶ πασσάλῳ, | ναύταν οὐκέθ' ὁρῶν ὅμιλον* (where *ὁρῶν* agrees with *πόσις*), id. 703 ff. *ἔμαθον ἔνυπνον ὀμμάτων | ἐμῶν ὄψιν, οὐδέ παρέβα με φάσμα μελανόπτερον, | ἂν ἐσεῖδον ἀμφὶ σ', ὦ τέκνον* (there *ἂν* refers to *ὄψιν*). So Hel. 1579 *ἔτ', ὦ ξέν', ἐς τὸ πρόσθεν, ἢ καλῶς ἔχει, | πλεύσωμεν*; Tro. 466 f., id. 601 f.

For *πέδῳ* dative after verb of motion, cf. I. A. 39 *ῥίπτεις δὲ πέδῳ πεύκην*. Aristophanes may have had this passage in mind when parodying a Euripidean monody in Ran. 1346 ff.

1434 f. **σκύλων Φρυγ.**, genitive of material with *ἀγάλματα*: "wishing to fabricate with flax a thread adornment for the tomb, made of the Phrygian spoils." See 122 f.

1440 f. **ἐπὶ—ἕδραν** in app. to *δεῦρο*.

Orestes leads her to the hearth as though to make a supplication; the *ἑστία* was the altar of the house, and a suppliant at that spot could not lightly be disregarded. See the story in Thucydides of Themistocles at the hearth of the Molossian king (Thuc. I. 136, especially the words *μέγιστον ἦν ἱκέτευμα τοῦτο*).

1443. **οὐ πρόμαντ. ὧν ἔμ.**, "no prophetess of what he meant to do."

ὧν ἔμ. = *τούτων ἃ ἔμελλεν Ὀρέστης δράσειν.*

1446. "Will you not depart but will you continue evil Phrygians to the end?"

κακοὶ was a standing epithet of *Φρύγες*, usually having the special sense of "cowardly": here however used with the more general meaning of "wicked," "doing what they ought not," i.e. remaining when they should depart.

1447. The v. l. *στέγης* (for *ἐν στέγαις*) is partit. genitive after *ἄλλοσε*.

1448. For the stables being used as a place of confinement, cf. Bacch. 509—10.

1451. **τί συμφορᾶς** practically = *ποία συμφορά*; cf. Hel. 1195 *ἐν τῷ δὲ κεῖσαι συμφορᾶς*; Soph. Antig. 1229 *ἐν τῷ συμφορᾶς διεφθάρης*; so Tro. 684 *εἰς ταὐτὸν ἥκεις συμφορᾶς* = *εἰς τὴν αὐτὴν συμφοράν*.

τοὐπὶ τῷδε, "what was the evil that followed on this act?" Cf. Hipp. 855 *τὸ δ' ἐπὶ τῷδε πῆμα φρίσσω πάλαι*.

1454. **παθέων** and **κακῶν** depend on *αἰαῖ*.

1457. **ἀμφὶ πορφ. πέπλων**: the dative would be more usual; the phrase is vague, merely denoting proximity, but is made more definite by the appositional *ὑπὸ σκότου*: "about their robes, under cover thereof, drawing their swords."

1460. **δίνασεν**: notice omission of the augment, cf. 1467 *κτύπησε*.

μή τις depends on the notion of fear implied in *δίνασεν ὄμμα*.

1464. **προδοὺς θανεῖν**: cf. 1588, Alc. 658 *θανεῖν προὔδωκά σε*.

1467. **κτύπησε**, "caused to resound": *κρᾶτα* is acc. of direct object, cf. Hes. Sc. 61 *χθόνα δ' ἔκτυπον ἵπποι*, and the passive in Ar. Plut. 758 f. *ἐκτυπεῖτο δὲ | ἐμβάς*: while *πλαγὰν* is cognate acc., "a blow," standing for "the sound of a blow."

For the double acc. see on 1020 and 1384.

1470 *a*. **προβὰς** is intransitive: *ἀρβύλαν* is properly accusative of reference; such accusatives are frequent in poet. with verbs of motion in place of the dat. of the instrument of motion: cf. Phoen. 1412 *προβὰς δὲ κῶλον δεξιόν*. Ar. Eccl. 161 *οὐκ ἂν προβαίην τὸν πόδα*. So *βαίνω πόδα* El. 94, *περᾷ πόδα* Hec. 53, *ἐκβὰς πόδα* Herac. 802.

1471. "Bending her neck back on to her left shoulder," as was done with victims in order to expose the throat.

1472. **μέλαν**: see 1148: it has here a pictorial force: the black sword being contrasted with the white neck.

1473. "What were the Phrygians doing to help her?"

For *ποῦ* (*ἦσαν*), see 1425.

ἀμύνειν: inf. of purpose, see G. (large ed.) 772 b. Cf. Soph. O. C. 335 *οἱ δ' αὐθόμαιμοι ποῦ νεανίαι πονεῖν*; Hipp. 293—4 *κεἰ μὲν νοσεῖς τι τῶν ἀπορρήτων κακῶν, | γυναῖκες αἵδε συγκαθιστάναι νόσον*.

1474 f. "Beating out with crowbars the doors and door-posts of the chambers where we were waiting imprisoned."

μοχλοῖσιν might be taken of the removable bars used for fastening the doors from the inside.

The doors were locked on the outside as in Bacch. 447.

ἔνθα refers to *δόμων*.

1477. **ἀγκύλη**: properly, a loop or noose (cf. I. T. 1408), hence the thong for hurling a javelin (cf. Bacch. 1205 *ἀγκυλωτοῖς Θεσσαλῶν στοχάσμασιν*), and here, part for the whole, the javelin itself.

1478. **πρόκωπον**: lit. "with the handle in front," i.e. towards the hand (the "front" of a weapon being from this point of view the end nearest the person who wields it): hence from meaning "with the handle towards the hand" it comes to mean "ready for action," "drawn," as here. It is also applied to the person who so holds the weapon: "sword-in-hand": see Aesch. Ag. 1651 f. ΧΟ. *εἶα δή, ξίφος πρόκωπον πᾶς τις εὐτρεπιζέτω.* ΑΙΓ. *ἀλλὰ μὴν κἀγὼ πρόκωπος οὐκ ἀναίνομαι θανεῖν.*

1479. **ἀλίαστος**, an Epic word which occurs here and in Hec. 85 (a lyric passage), for the verb see id. 100 *ἐλιάσθην*.

οἷος οἷος: the pronoun is not infrequently repeated when exclamatory, e.g. Bacch. 558: its repetition here, where it is relative, is a mark of the speaker's intense excitement.

1483—5. **ὅσον** etc. depends on *διαπρεπεῖς ἐγένοντο*: *ὅσον* is acc. of extent, *ἀλκὰν* acc. of respect with *ἥσσονες*.

1485 f. **ἐγενόμεσθ' ὁ μὲν—ὁ δὲ**: for the components of a plural whole placed in apposition to it in the singular, cf. Hec. 595 ff. *ἄνθρωποι δ' ἀεὶ | ὁ μὲν πονηρὸς οὐδὲν ἄλλο πλὴν κακός, | ὁ δ' ἐσθλὸς ἐσθλός.*

θανάτου προβολὰν: acc. in app. to the action of *λισσόμενος*, "as a protection against death," cf. 1105: for the object. genit. *θανάτου*, cf. Soph. Aj. 1212 *δείματος ἦν μοι προβολὰ | καὶ βελέων θούριος Αἴας.* Klotz takes *προβολὰν* as direct object of *λισσόμενος*.

1489. The full construction would be *οἱ μὲν ἔπιπτον νεκροί, οἱ δ' ἔμελλον*, or (as in 901) *νεκροὶ δ' ἔπιπτον οἱ μὲν οἱ δ' ἔμελλον.*

For *οἱ μὲν* having to be supplied from a following *οἱ δὲ*, cf. Hel. 1604 f. *σπουδῆς δ' ὕπο | ἔπιπτον, οἱ δ' ὠρθοῦντο* (for *οἱ μὲν ἔπιπτον*). H. F. 635 f. (Heracles says that all men are the same in nature) *χρήμασιν δὲ διάφοροι· | ἔχουσιν, οἱ δ' οὔ.*

Similarly *ἄλλοτε* has to be supplied from the second clause in Hec. 28 *κεῖμαι δ' ἐπ' ἀκταῖς, ἄλλοτ' ἐν πόντου σάλῳ.*

1491. **ἐπὶ** is temporal and denotes immediate succession: "just after," "close on"; cf. 898, 902. *φόνῳ χαμ. ματρὸς*: "her mother's prostrate murder," for "her prostrate mother's murder": a poetical transfer of epithet: cf. Soph. Antig. 36 *φόνον δημόλευστον*: Tro. 1 f. *Αἰγαῖον ἁλμυρὸν βάθος | πόντου* (for *Αἰγαίου*): id. 1220 *Φρύγια πέπλων ἀγάλματα* (for *Φρυγίων*).

1492—3. **ἄθυρσ. βάκχ.**, see on 319.

For the bacchanals' treatment of animals, cf. Bacch. 737—47. The full construction would be *δραμόντε ξυνήρπασάν νιν οἷα βάκχαι ξυναρπάζουσι σκύμνον.*

1493—4. **ἔτεινον** has the full conative force of the imperfect: "sought to give Helen over to slaughter" (so L. and S.).

Schaefer proposes *ἔπι*: comparing Hec. 263 *ἐς τήνδ' Ἀχιλλεὺς ἐνδίκως τείνει φόνον.*

Paley suggests *τᾶς Διὸς κόρας.*

κόραν is perhaps acc. of motion after *ἔτεινον*: "began to hasten to Helen to slay her."

1496 f. **διαπρὸ**: epic, cf. *ἀποπρὸ* 142: cf. *διὲκ* and *παρέκ.*

ὦ Ζεῦ etc.: cf. Med. 147 *ἀΐες ὦ Ζεῦ καὶ γᾶ καὶ φῶς*: so Hipp. 672, El. 1177 *ἰὼ Γᾶ καὶ Ζεῦ*, Phoen. 1290 *ἰὼ Ζεῦ, ἰὼ γᾶ.*

In such invocations Ζεῦ = "heaven," "sky."

1502. **τὸν Ἑλένας γάμον**, periphrasis for "his wife Helen."

1503. **ἀμείβει**, "comes in exchange," "comes in turn," being used intransitively, as is the case with many active verbs implying motion.

καινὸν contains the idea of evil as well as of novelty. Cf. Tro. 1118 f. *καιναὶ καινῶν μεταβάλλουσαι | χθονὶ συντυχίαι.*

1506. For the combination of constructions, cf. 1369 *ξίφος ἐκ θανάτου πέφευγα.*

1508. **τάδε**: "This scene is not laid in Ilium": cf. Cycl. 63, where the chorus of satyrs in the wilds of Sicily say, *οὐ τάδε Βρόμιος, οὐ τάδε χοροί*: cf. ib. 204, the Cyclops tells them, *οὐ Διώνυσος τάδε.* Similarly Andr. 168 (Hermione to the captive Andromache) *γνῶναί θ' ἵν' εἶ γῆς. οὐ γάρ ἐσθ' Ἕκτωρ τάδε, | οὐ Πρίαμος, οὐδὲ χρυσός.* Tro. 100—1 *οὐκέτι Τροία | τάδε καὶ βασιλεῖς ἐσμὲν Τροίας.*

1509. "Wherever it be (i.e. in Ilium or Argos) life is sweeter than death in the eyes of the wise." The man's terror spurs his intellect and throughout he gets the best of it in the dialogue; but his wit, thus quickened by terror, only makes him the more despicable.

1510. **οὔτι που**: used in questions when the speaker desires but does not necessarily expect a negative answer. Cf. Hel. 541 *ἔα, τίς οὗτος; οὔ τί που κρυπτεύομαι | Πρωτέως ἀσέπτου παιδὸς ἐκ βουλευμάτων;* id. 95, 475. Ion 1113. Similarly *οὔ που*; e.g. Hel. 135 *οὔ πού νιν Ἑλένης αἰσχρὸν ὤλεσεν κλέος*; and *οὐ δήπου*; e.g. Ar. Ran. 526.

The natural way to take this line is to regard Μενελέῳ as governed by *κραυγὴν ἔθηκας*, "Thou didst not surely raise a shout to Menelaus to help?" But the Phrygian replies as though Orestes had meant, "Thou

didst not shout so that people should help Menelaus?" Μενέλεῳ being governed by *βοηδρομεῖν*, the subject of which is indefinite plural.

κραυγὴν ἔθ.: *τίθημι* and *τίθεμαι* are often thus used with a substantive to form a periphrastic verb: cf. Soph. Trach. 996 *οἵαν μ' ἄρ' ἔθου λώβαν.*

1511. **μὲν οὖν**, "nay rather": cf. 1521. "Nay, it was that they should help thee (that I shouted)."

1512. **ἡ Τυν. παῖς**: for the adj. for the genit. of the subst. cf. 179 *τὸν Ἀγαμεμνόνιον δόμον*, 838 *Ἀγαμεμνόνιος παῖς*, 1543 *δόμους τοὺς Ταντταλείους.*

For the position of the interrogative *ἆρα*, cf. Alc. 477 *Ἄδμητον ἐν δόμοισιν ἆρα κιγχάνω;* I. A. 1228 *τί δ' ἆρ' ἐγώ σε; πρέσβυν ἆρ' ἐσδέξομαι;*

The Scholiast on this line writes: *ἀνάξια καὶ τραγῳδίας καὶ τῆς Ὀρέστου συμφορᾶς τὰ λεγόμενα.*

1513. **εἴ γε**, "yes, though": cf. 484 for *εἰ = εἰ καί.*

1514. **δειλίᾳ** is causal, *γλώσσῃ* instrumental dative.

χαρίζει, absol. "thou courtest favour."

τἄνδον, acc. of ref. used adverbially, "in thy heart."

1515. **γὰρ** explains a gesture of feigned indignation on the slave's part who pretends to understand Orestes to deny his remark that Helen had died justly. "What! not justly? she who ruined Hellas and the Phrygians too?"

αὐτοῖς Φρυξὶ: "and the Phrygians too." When this idiom is used there is as a rule a closer connection between the main substantive and the substantive in the dative with *αὐτοῖς* than is the case here: the latter is generally an adjunct of the former, e.g. when Heracles eats the cheese *αὐτοῖς τοῖς ταλάροις*, the cheese was *in* the basket (Ar. Ran. 560); when Pentheus wishes to lift up Cithaeron *αὐταῖσι βάκχαις*, the Bacchanals are *on* the mountain (Bacch. 946). So when the earth swallows Cronus *αὐτοῖσι συμμάχοισι*, the allies are *his* (Aesch. P. V. 221). It is, however, possible that the phrase is used not loosely but deliberately in this passage: the Phrygian says "The Greeks, Phrygians and all" when he means "the Greeks and also the Phrygians," because he wishes to win favour by using a phrase which implies that the Phrygians were a mere adjunct of the Greeks.

1516. **λέγ. ἐμ. χάριν**: "to speak *merely* to win my favour": *χαριτογλωσσεῖν*. "Swear, or I kill you, that you are not speaking merely to please."

Of course Orestes is only playing with the man.

1517. **κατώμοσα**: instantaneous aorist, appropriate as indicating his terror.

ἣν ἂν εὐορκ. "and I would not swear falsely by that."

1518. "So greatly in Troy too was the sword a terror to all Phrygians?" Two ideas are combined, i.e. (1) was the sword such a terror to you in Troy too (as well as here)? (2) was the sword such a terror to all Phrygians (as it is to you)?

1519. **ἀνταυγεῖ φόνον,** "reflects murder": *φόν.* an extension of the cognate acc., cf. *στίλβει ἀστραπὰς* (480).

1520. *ὥστε*, an Epic use for *ὡς*, not uncommon in Trag. e.g. Bacch. 748, I. T. 359. For the Gorgon, see Phoen. 455 f., Alc. 1118.

1521. "Nay rather I fear to turn into a corpse: of your Gorgon's head I know nothing." He means "your reference to the Gorgon's head is irrelevant: I know nothing of *it:* all I know is that your sword is quite terrible enough, as threatening death."

The Schol. remarks on this line: *ταῦτα κωμικώτερά ἐστι καὶ πεζά.*

1522. Orestes plays on the man's fears: "though a slave dost thou fear death that shall free thee from misery?"

1523. "Every man, though he be but a slave, delights in mere existence."

For *τὸ φῶς ὁρῶν*, see on 386.

1526. "But we will reconsider it": Orestes says this the better to ensure the man's silence by still keeping the possibility of death before his eyes.

1527. **τλῆναι,** "deign." For the aor. instead of the fut. inf. after a verb of thinking, cf. Thuc. 2. 2 *ἐνόμισαν ῥᾳδίως κρατῆσαι,* H. F. 745 f. *ἤλπισε παθεῖν,* G. 136 (large ed.).

1528. **ἐν ἀνδράσιν,** cf. Alc. 724 (Admetus, to his father who refuses to die for him) *κακὸν το λῆμα κοὐκ ἐν ἀνδράσιν τὸ σόν,* id. 732.

1531. "To get Menelaus at close quarters is no terror to us."

εἴσω ξίφ., "within the range of the sword."

Orestes wished to stop the slave from shouting lest the Argives should come at once of their own accord to the rescue: whereas he wanted Menelaus to lead them, since the threat of Hermione's death would be ineffective if Menelaus were not there.

1532. **ἴτω,** "let him come": cf. Bacch. 991 *ἴτω δίκα φανερός, ἴτω ξιφηφόρος.* Phoen. 521 *πρὸς ταῦτ' ἴτω μὲν πῦρ, ἴτω δὲ φάσγανα.*

1534. The MSS. give two other readings of this line besides the one in the text: i.e. *κἀμὲ μὴ σώσῃ θανεῖν* and *κἀμὲ μὴ σώζειν θέλῃ.* The latter is adopted by Nauck and Klotz: if correct, *θέλῃ* is an example of

the Epic use of *εἰ* with the subjunctive: the Tragedians seem occasionally to have employed this Epic usage in order to indicate a more remote contingency than that indicated by the future or present indicative. So here, Orestes, wishing to put the possibility of Menelaus' refusing help in as remote a light as possible, uses the subjunctive, while for the less undesirable contingency of his bringing the Argives he uses the ordinary indicative. The same explanation will apply if we read *σώσῃ θανεῖν*. For other instances in Trag. see Aesch. Eum. 234 *εἰ προδῶ σφ' ἑκών* (Apollo is alluding to the possibility of his voluntarily betraying Orestes, and wishes to emphasise the improbability of such a hypothesis). So Soph. O. C. 1443 *δυστάλαινά τἄρ' ἐγώ, | εἴ σου στερηθῶ* (Antigone of the possible loss of her brother). In Soph. Antig. 710 *κεἴ τις ᾖ σοφός*, Haemon is arguing against the existence of *σοφία* ("infallibility") such as that which his father seemed to arrogate to himself, and therefore states the hypothesis that such an infallible person exists in the most unlikely form possible. This explanation seems generally to hold good of the instances that occur in dialogue: but in lyrical passages the idiom seems used rather as an archaism than to convey a subtle difference of thought. See Soph. O. T. 874.

1536. **δύο**: the insertion of the numeral has a pictorial effect, giving greater definiteness to the description: cf. Alc. 245 *ὁρᾷ σὲ κἀμέ, δύο κακῶς πεπραγότας.*

1540. **ἀσφαλέστερον**: "the *latter* course is safer."

1542. **θοάζων**: see on 335.

αἰθέρος: partitive genitive after *ἄνω*: "in or to the height of heaven." Cf. H. F. 616 *οὐδ' οἶδεν Εὐρυσθεύς σε γῆς ἥκοντ' ἄνω*; "that thou hast come to the upper regions of the earth."

1544. **φόνου**: the murder of Hermione.

1546. "And his power is a great power": the *τις* suggests the vagueness and mysteriousness of the power of heaven: cf. Soph. Antig. 951 *ἀλλ' ἁ μοιριδία τις δύνασις δεινά.*

1546—8. Seidler's emendation *ἀλάστορ'* for *ἀλαστόρων* is necessary for the metre.

For Myrtilus, see on 990.

1551. For **οὐκέτ' ἂν φθ.**, see on 936.

κλῇθρα συμπ. μοχ., "making the fastenings doubly sure by bars." The *κλῇθρα* were bolts attached to the base of the folding doors (*σανίδες*) and fastening into sockets in the sill: the *μοχλοί* were bars of wood or iron placed across the door and fitting into sockets on each side of the doorway. Cf. Andr. 953.

1552. For the neut. *δεινόν*, see on 103.

1553. In full, *πρὸς οὕτω κακῶς πράσσοντας ὡς σὺ κακῶς πράσσεις* (for which *δυστυχεῖς* stands as a synonym). For the use of synonyms, see on 269 and 1136.

1554. **κλύων**, as often, has the force of a perfect participle: "knowing by hearsay," i.e. "having heard of." Cf. Hel. 788 *τόδ' ἔστ' ἐκεῖν' αἴνιγμ' ὃ προσπόλου κλύω.*

1556 f. **ἤκουσα ξυνάορον ὡς οὐ τέθνηκεν**: the construction illustrates a common Gk. idiom by which the subject of the dependent clause is placed first as direct object of the main verb. Cf. Hel. 319 *πυθοῦ πόσιν σὸν Θεονόης εἴτ' ἔστ' ἔτι | εἴτ' ἐκλέλοιπε φέγγος.*

1560. **ταῦτα** = "this report."

πολὺς γέλως: "much matter for laughter": cf. Bacch. 250 *ὁρῶ | πατέρα τε μητρὸς τῆς ἐμῆς, πολὺν γέλων, | νάρθηκι βακχεύοντα.* Ion 528 *ταῦτ' οὖν οὐ γέλως κλύειν ἐμοί;*

Menelaus thinks that Orestes and Pylades have really murdered Helen and have started the rumour that she is not dead but has disappeared mysteriously, in order to screen themselves from his vengeance.

1562. **ἀλλὰ**, "at least": as often, e.g. I. A. 1239 *ἵν' ἀλλὰ τοῦτο κατθανοῦσ' ἔχω σέθεν | μνημεῖον*, Ion 426, 978, Hec. 391, Phoen. 618.

1564. **ἐμὴν**: when one or more adjectives with the article precede a substantive, another epithet may follow the substantive without becoming predicative, even though the article is not repeated before it. Many, but by no means all, of these cases can be explained on the ground that the adj. in question coalesces with the substantive to form one idea: as here *δάμαρτ' ἐμήν* is regarded as one word.

Cf. Hel. 1239 *τὸν κατθανόντα πόσιν ἐμὸν θάψαι θέλω.*

1565—6. The natural order would be *λάβωμεν ἐμῇ χερὶ ᾗ δεῖ ξυνθανεῖν τοὺς ὀλέσαντας*: but the antecedent *ἐμῇ χερὶ* is attracted into the relative clause, producing the figure of speech known as hyperbaton (for which, see on 600). For the antecedent inserted in the relative clause, cf. 619 f., 1184, 1654 f.

τὴν ἐμὴν ξυνάορ. This tautological repetition of *δάμαρτ' ἐμὴν* where *ἐκείνην* would be enough is due to the fact that, as usual, Menelaus' chief thought is for his wife. Klotz aptly compares Med. 780 ff. *παῖδας δὲ μεῖναι τοὺς ἐμοὺς αἰτήσομαι, | οὐχ ὡς λιποῦσα πολεμίας ἐπὶ χθονὸς | ἐχθροῖσι παῖδας τοὺς ἐμοὺς καθυβρίσαι.*

1567. **οὗτος σὺ**: an imperious form of address: cf. Hec. 1280 *οὗτος σύ, μαίνει;*

1568. **πεπύργ. θράσ.**, for the met. cf. Rhes. 122 *αἴθων γὰρ ἀνὴρ καὶ πεπύργωται θράσει.* H. F. 238 *σὺ μὲν λέγ' ἡμᾶς οἷς πεπύργωσαι λόγοις.*

1570. **πόνον**, concrete: a thing produced by labour. So Aesch. fragment 372 *ὑψηλὸν ἀμφιβᾶσα τεκτόνων πόνον.*

1571. **μοχλοῖς ἄραρε κλῇθ.**, see 1551.

1572. Two constructions are combined with *εἴρξει*, i.e. (1) *σε σπουδῆς*, (2) *σε μὴ περᾶν.*

1573. **ἔα**: see on 478.

1577. **οὐδέτερα**, sc. *θέλω.*

1579. **φόνῳ** = Helen's murder: *φόνον* = Hermione's: the reference in *φόνῳ* being determined by the preceding phrase *Ἑλένην φονεύσας*: just as in 1587 *φόνῳ* is determined by *μητροφόντης* as referring to Clytaemnestra's murder.

1580. **κατέσχον**, sc. *Ἑλένης φόνον*: "would that I had accomplished it": or, taking *κατέσχον* absol., "would that I had effected my object, succeeded": cf. Lys. *πρὸς Σιμ.* § 42, "our ancestors enacted these severe penalties for attempted murder, holding that the would-be murderers *εἰ μὴ κατέσχον, οὐδὲν ἧττον τό γ' ἐκείνων πεποιῆσθαι.*"

1581. **ἐφ' ὕβρει**: "with a view to, for the purpose of, insulting": cf. Phoen. 1555 *οὐκ ἐπ' ὀνείδεσιν—λέγω.*

1582. "Yes, I deny it, and bitter is the denial." "I deny it with sorrow": *ἄρνησ.* cog. acc.

εἰ γὰρ ὤφελον, sc. *κτανεῖν αὐτήν*: cf. 879.

1585. **χώσω τάφῳ**: "heap up with a tomb," i.e. bury under a raised tomb: cf. 402 *μητέρ' ἐξώγκουν τάφῳ.*

1586—7. For the force of the article, see on 1140.

φόνῳ refers to the matricide: *φόνον* to the murder of Helen and the imminent murder of Hermione, which are regarded as one *φόνος*: in the next line Orestes defends both acts, the matricide as avenging his father, the murder of Helen and Hermione as avenging his own betrayal by Menelaus.

For *προὔδωκας θανεῖν*, see 1464.

1589. **αἷμα μητ.**, "guilt, stain, of (*thy*) mother's blood": see on 1579 and 1586. The expostulation is the same as in 1587, but is met by a rather different defence in 1590, where the justification urged is the wickedness of Clytaemnestra and Helen, Hermione's case being ignored.

Klotz takes *μητέρος* as referring to Helen: if so the line contains, not an expostulation with Orestes for having murdered Helen, but an

entreaty to him to spare Hermione: the objection to this is that in that case *τὰς κακὰς* (1590) must be taken as referring to Hermione, an objection which I think is hardly met by urging that Hermione as the daughter of a wicked mother was regarded by Orestes as being herself wicked.

1593. Menelaus still addresses Pylades, who, by his silence, has confessed his complicity.

οὔτι χαίρων, sc. *κοινωνεῖς φόνου.*

ἥν γε μὴ φύγ., cf. Phoen. 1216 *ἢν μή με φεύγων ἐκφύγῃς πρὸς αἰθέρα.*

1595. **ἦ γὰρ**: see on 739.

1596. "Yes, that thou may'st not possess it, (I will destroy it) after sacrificing this maiden on the fire."

1598. **ἆ ἆ**: expresses horrified remonstrance: cf. Soph. Phil. 1300 (Neoptolemus to Philoctetes who is in the act of shooting Odysseus) ἆ, *μηδαμῶς, μή, πρὸς θεῶν, μεθῇς βέλος.* Hel. 445.

1600. Menelaus imagines that Orestes' last words, "bear patiently thy just punishment," simply mean that he is not to try to punish Orestes.

καὶ—γε, "Yes, and."

1602. **θίγ. χερνίβ.**, "touch the lustral waters": this was done by the priest with a brand from the altar: the ceremony was the regular preliminary to common sacrifice by a household or clan: in the latter case the *βασιλεὺς* as priest of the whole clan was the proper person to perform the ceremony. But murderers could not even be present at sacrifices whether public or private (cf. on 47): how then could Orestes if king perform the priestly functions of a king? Cf. Aesch. Eum. 653—6.

τί δὴ γὰρ: the *γὰρ* explains a gesture of surprise.

1603. Offering sacrifice immediately before battle was also part of the priestly functions of the *βασιλεύς*. See Herac. 672 f. IO. *ἤδη γὰρ ὡς ἐς ἔργον ὥπλισται στρατός*; ΘΕ. *καὶ δὴ παρῆκται σφάγια τάξεων πέλας.*

1605. **προσείποι**: see 481, 75.

1606—7. "But what of those who honour their mothers?" Menelaus means "how will they regard thee?" Orestes purposely takes the question differently as though it were, "what dost thou think of them?" and replies, "they are fortunate," i.e. their power to honour their mothers is not a moral virtue, but a piece of good fortune in having good mothers: so that, by implication, not to honour one's mother is a misfortune, not a vice.

It is however possible that *εὐδαίμων* may have the ironical meaning found in *εὐτυχεῖν* and verbs of similar meaning (see on 1172) and = "he is a lucky fellow," "is to be congratulated," with the implication that no such person exists.

οὔκουν σύ γε, sc. *τιμᾶς μητέρα.*

οὐ γὰρ etc., "*no*, for," etc.

μ' is omitted in some MSS.: if correct, it is another instance of the "Attic" accusative, for which see on 210 *οὐ γάρ μ' ἀρέσκει.*

1608—9. **ψευδὴς ἔφυς**: this has no reference to Menelaus' words, but is a general accusation. In the next line *οὐ ψευδ.* has a special reference to Menelaus' last words: "no longer art thou a liar," i.e. now at last thou speakest the truth (for I will kill her).

1611. Owing to Menelaus' interruption *πεῖθε* is repeated by the synonym *αἰτοῦ.*

1612. **ἢ** = "or, if not": cf. 537 and 626.

1614. **σφάγιον**, predicative: "I brought thee from Troy only to be a sacrifice."

The MSS. read *σοί*, which is retained by Kirchhoff and Klotz. The latter takes *σοί* as referring to Orestes: Menelaus is regarded as abruptly breaking off his apostrophe to Helen and turning to address Orestes directly. The objection that *σοι*, as being unemphatic, ought not to begin the line is got over by saying that it has a contemptuous emphasis: "I brought her from Troy to fall a victim to—thee": to be killed by such an one as Orestes, the matricide, being an added injury.

It is however possible to take *σοί* as referring to Helen and to give to *σφάγιον* the meaning of "slaughter," "a victim's death" (a meaning which it bears in the plural in 815 and 658). "To thee death was all I brought from Troy": since to Helen the only result of the Trojan war was that she had died a victim's death. The objection to *σοί* is that it is not emphatic and so ought not to be the first word in the line.

1616. **τότε** refers to *εἰς ἐμέ*: "For when it came to me thou didst prove useless."

1617. **ἔχεις με**, "thou hast me in thy toils."

1621. **Δαναῶν**, cf. 933.

ἱππίου, a complimentary epithet of Argos: cf. Pind. P. 1. 7. 17.

1622. **ἐνόπλῳ ποδὶ**: transfer of epithet from the whole to the part, for *ἔνοπλοι ποδὶ βοηθ.*, cf. Phoen. 1699 where the blind Oedipus speaks of his own hand as *τυφλὴν χέρα.*

1623—4. **βιάζ. πόλιν ζῆν**: "would live perforce in despite of all your city."

The Greeks could say *βιάζεσθαί τινα ποιεῖν τι*, "to force a person to do something," and also *βιάζεσθαι ποιεῖν τι*, "to use force to do something," "to do something by force" (e.g. Lys. 9. 16 *βιαζόμενοι βλάπτειν* (*ἐμὲ*), "using all their force to injure me," cf. Thuc. 7. 79 *ἐβιάσαντο πρὸς τὸν λόφον ἐλθεῖν*). Euripides here combines these two constructions, with the result that the infinitive has for its subject the subject and not, as would be usual, the object of the main verb.

1624. **αἷμα** = "murder," cf. 284 f. *εἴργασται δ' ἐμοὶ | μητρῷον αἷμα.*

1625. **λῆμα τεθηγμ.**, for the met. cf. Aesch. Sept. 715 *τεθηγμένον τοί μ' οὐκ ἀπαμβλυνεῖς λόγῳ.*

1627. **σύ θ'**, sc. *παῦσαι λῆμ. ἔχ. τεθ.*

1628. **φέρων ἥκ.** etc.: the participle, as often, contains the main idea, cf. 1164.

1629 f. **Ἑλένην** for Ἑλένη, by attraction of antecedent to relative: not uncommon in Gk. poetry, and generally with the acc. case (see Jebb, O. C. 1150—1).

Cf. Soph. Trach. 283 ff. *τάσδε δ' ἅσπερ εἰσορᾷς,—χωροῦσι πρὸς σέ.*

So Verg. Aen. 1. 573 Urbem quam statuo, vestra est.

ὀργὴν Μεν. ποιούμ. = *ὀργιζόμενος Μεν.* For the periphrastic verb, cf. 567 *καταφυγὰς ποιούμεναι* = *καταφυγοῦσαι.*

1631. **αἰθέρος πτυχαί**: a favourite metaphor of Eur., cf. 1636, Hel. 44, 605, Fragment 779, 7. So *αἰθέρος ἀμπτυχαί*, Ion 1445. Also *ἡλίου περιπτυχαῖς* (Ion 1516), *ἡλίου τ' ἀναπτυχαὶ* (Hipp. 601), cf. Soph. Fragment 655 *νυκτός τε πηγὰς οὐρανοῦ τ' ἀναπτυχάς.*

1632. "Saved and not killed": Greek writers frequently emphasise a statement by first stating the fact positively and then negativing the contrary fact, cf. Hec. 668 *δέσποιν' ὄλωλας, οὐκέτ' εἶ βλέπουσα φῶς.* Tro. 1293 *ὄλωλεν οὐδ' ἔτ' ἔστι Τροία.* id. 1157 *λυπρὸν θέαμα κοὐ φίλον λεύσσειν ἐμοί.*

1634. **κελ. ἐκ Δ.**, the agent is regarded as the origin of the action: so with the instrument in Hec. 407 *ἐκ νέου βραχίονος | σπασθεῖσα*· cf. the genitive alone in 497 *πληγεὶς θυγατρός*, cf. Andr. 1005 ἀλλ' *ἔκ τ' ἐκείνου* (i.e. *Φοίβου*) *διαβολαῖς τε ταῖς ἐμαῖς | κακῶς ὀλεῖται.*

1635. **Ζηνὸς—ζῆν νιν**: a piece of etymology which was probably meant in good faith, though it sounds to our ears merely as a bad play upon words.

Ζηνὸς: gen. of origin: cf. Hec. 420 *πατρὸς οὖσ' ἐλευθέρου.*

1637. **ναυτίλοις**: dat. commod.: so in 1348 *ἡμῖν—οὐχὶ σοὶ σωτηρία.*

1638 f. If the text is correct the connection between 1638 and what follows is this: "get another wife since the gods merely created Helen's beauty in order to cause the Trojan war, and therefore Helen's life-work is now done."

1641—2. For this view of Heaven's object in causing war, cf. Hel. 38—41 *πόλεμον γὰρ εἰσήνεγκεν* (i.e. *Ζεύς*) *Ἑλλήνων χθονὶ | καὶ Φρυξὶ δυστήνοισιν ὡς ὄχλου βροτῶν | πλήθους τε κουφίσειε μητέρα χθόνα, | γνωτόν τε θείη τὸν κράτιστον Ἑλλάδος.* So in El. 1282—3 (Helen did not go to Troy at all) *Ζεὺς δ' ὡς ἔρις γένοιτο καὶ φόνος βροτῶν, | εἴδωλον Ἑλένης ἐξέπεμψ' εἰς Ἴλιον.*

The earliest extant expression of this idea occurs in the Cypria in the passage preserved by a Scholiast on Hom. Il. 1. 5 *ἡ δὲ ἱστορία παρὰ Στασίνῳ τῷ τὰ Κύπρια πεποιηκότι εἰπόντι οὕτως·*

> *Ἦν ὅτε μύρια φῦλα κατὰ χθόνα πλαζόμεν' ἀνδρῶν*
> *ἐκπάγλως ἐπίεζε βαρυστέρνου πλάτος αἴης.*
> *Ζεὺς δὲ ἰδὼν ἐλέησε καὶ ἐν πυκιναῖς πραπίδεσσιν*
> *σύνθετο κουφίσαι ἀνθρώπων παμβώτορα γαῖαν*
> *ῥιπίσσας πολέμου μεγάλην ἔριν Ἰλιακοῖο,*
> *ὄφρα κενώσειεν θανάτου βάρος· οἱ δ' ἐνὶ Τροίῃ*
> *ἥρωες κτείνοντο, Διὸς δ' ἐτελείετο βουλή.*

(The text is given as in Welcker's *Epische Cyclus*, pp. 508—10.)

1645—7. Cf. El. 1273—5 *σὲ δ' Ἀρκάδων χρὴ πόλιν ἐπ' Ἀλφειοῦ ῥοαῖς | οἰκεῖν Λυκαίου πλησίον σηκώματος, | ἐπώνυμος δὲ σοῦ πόλις κεκλήσεται.*

Many legends connected Orestes with Arcadia, and Pausanias (8. 34. 1—4) mentions a number of Temples and other memorials commemorating various events which occurred to the hero during his madness in that country. According to Asclepiades (quoted by the Schol. on the present passage) Orestes was killed by the bite of a snake, in Parrhasia; and Strabo (13. p. 582) also says that he died in Arcadia. His grave was shown on the road between Tegea and Thyrea (Pausan. 8. 54. 4): but during a war between Tegea and Sparta his bones were removed to the latter city with the result that the Spartans were victorious (Hdt. 1. 67, 68, Pausan. 3. 11. 10).

The legend that Orestes merely retired to Parrhasia for a year's purification is, according to our Scholiast, only found in Euripides.

καλεῖν is a redundant epexegetical infinitive. Lit.: "And, named after thy exile, the place shall be called by Azanes and Arcadians Oresteum for them to call it so."

According to the Schol. Azania was a part of Arcadia: so that in saying Azanes and Arcadians, Euripides is coordinating the part with the whole.

For *ἐνιαυτοῦ κύκλον*, a favourite phrase with Euripides, cf. Phoen. 477, 543.

Ἀζᾶσιν Ἀρκάσιν τε are datives of the agent with the fut. perfect pass. *κεκλήσεται*, which lit. = "shall have had the name (Oresteum) given it," i.e. "shall be called."

1648. In the Electra l. c. Orestes' sojourn in Arcadia is to occur after his acquittal at Athens, and is apparently to be permanent.

1649. For **δίκην ὑπόσχες** = "stand trial," cf. Andr. 358 f. *αὐτοὶ τὴν δίκην ὑφέξομεν | ἐν σοῖσι γαμβροῖς.*

αἵμ. μητρ., lit. "for the matricidal murder": for *αἷμα* = "murder," see on 285. *μητροκτόνος*, paroxytone: contrast 833. For the redundance of the phrase, cf. Hel. 154 *φοναὶ θηροκτόνοι.*

1650. In the Eumenides of Aesch. it is not gods but Athenian citizens who vote: in the prophetic account of the trial in Eur. Electra (1258—69) it is uncertain whether the *βραβεῖς* are gods or men: in Orestes' account in I. T. 961—7 it is probable that the judges were citizens. In Dem. 23. 66 (cf. 74) the Twelve Gods are the judges.

τρισσαῖς: this seems to have been the number officially recognised by the state, though Euripides is the earliest authority for it. See Schol. on Aeschines, 1. 188, to the effect that each of the last three days of the month was sacred to one of the Eumenides.

1653. The best MSS. read *ἐφ' ᾗ—δέρῃ*, which is explained by the Schol. as apposition of the part to the whole.

1654—7. **ὃς Νεοπτόλ.**, for *Νεοπτόλ. ὅς*, see on 1184.

In the Andromache, Hermione is the wife of Neoptolemus, but deserts his house in company with Orestes, whom she promises to marry if Menelaus gives his consent. Meanwhile, owing to the machinations of Orestes, Neoptolemus is murdered by the Delphians while endeavouring to obtain the pardon of Apollo, whom on a previous occasion he had indicted in his own Temple as the murderer of Achilles.

αὐτῷ—ἐξαιτοῦντα: for the change of construction from the dative after *μοῖρα (ἐστὶ)* to the acc. with the inf. *θανεῖν*, cf. Med. 814 f *σοὶ δὲ*

συγγνώμη λέγειν | τάδ' ἐστί, μὴ πάσχουσαν, ὡς ἐγώ, κακῶς, id. 743 f., Aesch. P. V. 232 f.

ἐξαιτοῦντί με and **ἐξαιτουμένῳ** are inferior readings.

1658. **ᾔνεσας**, "promised": as in Soph. Phil. 1398 *ἃ δ' ᾔνεσάς μοι—ταῦτά μοι πρᾶξον*, Alc. 12—3.

1663. **δεῦρ' ἀεὶ**: cf. Phoen. 1209 *ἔα τὰ λοιπά· δεῦρ' ἀεὶ γὰρ εὐτυχεῖς*. Hel. 761 *εἶεν· τὰ μὲν δὴ δεῦρ' ἀεὶ καλῶς ἔχει*.

διήν., "continued," taking the participle like *διατελεῖν*. The Schol. however paraphrases *διήν.* by *κατηνάλωσε*, "destroyed," "wore thee out": in this case *πόνοις* depends on *διδοῦσα*. For *διήν.* in this sense, cf. *ἀνύω*="destroy" (Hom.), "kill" (Pind.), and *ἐξανύειν*=*conficere* in Hom.

1665. **ὃς**=*ἐπεὶ ἐγώ*, see on 924: so in 1652 *ἔνθα*="and there."

1666. **σῶν θεσπισμάτων**, objective gen. dependent on *ψευδόμαντις*.

1667. **ἦσθ' ἄρα**: as in 721 this phrase is capable of two interpretations: *ἦσθα* may have its usual past significance, in which case the reference is to the special occasion on which Apollo gave the oracle enjoining the matricide. Or, *ἦσθ' ἄρα* may be used in its idiomatic sense, "thou hast been all along."

1668—9. The same fear comes upon Orestes when nerving himself for the matricide in El. 979 *ἆρ' αὔτ' ἀλάστωρ εἶπ' ἀπεικασθεὶς θεῷ*;

1671. For *ἰδοὺ* of compliance, see on 221.

1672. **ἐπήνεσα**: instant. aor.

For *ἐπήν.*="accept," cf. 1092.

1675. For the redundant *δέ*, see on 622.

1676. **ἀπ' εὐγενοῦς γήμας**: "taking a wife from a noble stock": *γαμεῖν* is frequently used with such phrases, cf. Andr. 974 f. *φίλων μὲν ἂν | γήμαιμ' ἀπ' ἀνδρῶν*. So *γῆμαι ἐκ κακοῦ* and *ἐξ ἀγαθοῦ*, Theogn. 189 f.

1680. **τοιοῦτος**: "of the same mind."

σπένδ. governs both *συμφοραῖς* and *θεσπίσμασιν*: "I make a truce with"; "I no longer fight against," i.e. "I am reconciled to my fate and thy oracle" (which caused my matricide).

1685. **ἄστρων**, descriptive genitive: "the starry sky": cf. Soph. El. 19 *μέλαινά τ' ἄστρων ἐκλέλοιπεν εὐφρόνη*. Tro. 119 *δακρύων ἐλέγους*, "tearful laments."

1688 f. Cf. Hel. 1666 ff., where the Dioscuri prophesy to Helen, *ὅταν δὲ κάμψῃς καὶ τελευτήσῃς βίον, | θεὸς κεκλήσῃ καὶ Διοσκόρων μέτα | σπονδῶν μεθέξεις*.

1690. **ναύταις** is best taken as dat. of interest, "ruling the sea for

sailors" (cf. Soph. O. C. 1673 f. *ᾧτινι τὸν πολὺν πόνον εἴχομεν*), and consequently not parallel to such constructions as I. T. 31 *οὗ γῆς ἀνάσσει βαρβάροισι βάρβαρος* (where both genitive and dative are governed by *ἀνάσσει*, "rules the land as lord over barbarians"), but rather to such phrases as Phoen. 17 *ὦ Θήβαισιν εὐίπποις ἄναξ*: see on 363.

1691 ff. These anapaests also end the Phoenissae and the Iphigenia in Tauris.

METRICAL APPENDIX.

A. Explanation of Terms, Symbols and Abbreviations.

By *ictus* is meant strength of tone as distinguished from *quantity* or duration of tone and *accent* or elevation of tone. § 1. Ictus, thesis, arsis.

In every foot one syllable is intoned more strongly than the rest: this syllable is said to receive the *primary* ictus: an ictus falling on any other syllable is called a *secondary* ictus. That part of the foot in which the primary ictus occurs is called the *thesis*, the rest of the foot is called the *arsis*. According as thesis and arsis are or are not metrically equal, the measure is said to be *equal* or *unequal*. Ictus relations are indicated by dots placed above the syllables. Thus, $\overset{\vdots}{-}\ \dot{\smile}$ indicates that the first syllable receives the primary ictus and forms the thesis, while the second receives a weak secondary ictus and forms the arsis: the measure is unequal. In $\overset{\vdots}{-}\ \dot{\smile}\ \smile$, $\overset{\vdots}{-}$ = the thesis, $\dot{\smile}\ \smile$ = the arsis: the measure is equal. In $\overset{\vdots}{-}\ \ddot{-}\ \dot{\smile}$, the two long syllables form the thesis, the short forms the arsis: there is a strong secondary ictus in the thesis and a weak one in the arsis: the measure is unequal.

$\smile$ = a short syllable: this is the metrical unit, it has the musical value of a $\frac{1}{8}$ note. § 2. Quantity.

$-$ = a long syllable, equivalent to two metrical units and having the musical value of a $\frac{1}{4}$ note.

⌞ = a long syllable so prolonged as to be equivalent to three metrical units or a $\frac{3}{8}$ note.

⊔ = a long syllable (always in thesis) so prolonged as to be equivalent to four metrical units or a $\frac{1}{2}$ note.

∧ = a pause equivalent to ⏑.

$\overline{\wedge}$ = a pause equivalent to –.

§ 3. Anacrusis. Three vertical dots (⋮) indicate that the syllable or syllables immediately preceding form an *anacrusis*, that is to say, serve merely to introduce the verse which they precede. The anacrusis should strictly be exactly equivalent to the arsis of the measure in which the verse is composed.

§ 4. Irrational syllables and feet. > indicates an "irrational" syllable, i.e. a syllable whose metrical value does not correspond to its time value: thus in choreic verse a foot consisting of two long syllables has the musical value ♩ ♪ but the metrical value – –: the second syllable is then called "irrational" and is denoted by >. Similarly if a long syllable forms the anacrusis to a choreic verse it is irrational and is denoted by > ⋮ .

ω (i.e. ⏖) indicates two short syllables with the musical value of only one: as when in choreic verse a dactyl is used as a substitute for a choree or the anacrusis consists of ⏑ ⏑ instead of ⏑. In these cases the irrational dactyl is indicated by – ω, the anacrusis by ω ⋮ .

–⏑ ⏑ = a cyclic dactyl, i.e. a dactyl used occasionally in choreic and habitually in logaœdic verse as a substitute for a trochee, to which it is made musically equivalent by the first syllable losing $\frac{1}{4}$ and the second $\frac{1}{2}$ of its value, i.e. –⏑ = ♪. ♬.

ch. or chor. = choree or choreic. The choree = –́ ⏑.

§ 5. Measures. log. = logaœdic: the basis of the rhythm is a livelier form of the choree, i.e. –́ ⏑̈ for –́ ⏑.

an. or anap. = anapæst or anapæstic: the ground form of the anapæst is –́ ⏑́ ⏑ : i.e. it is a dactyl –́ ⏑́ ⏑ with a strong secondary ictus.

ba. or bacch. = bacchius or bacchiic, the ground form is –́ –́ ⏑́.

pæ. or pæon. = pæon or pæonic: the pæon has four forms, viz. –́ ⏑́ –́, –́ ⏑́ ⏑́ ⏑, ⏑́ ⏑ ⏑́ –́, ⏑́ ⏑ ⏑́ ⏑́ ⏑.

do. = dochmius or dochmiac: twenty-two forms of the dochmius are found: the ground form is ⏑ ⁝ –́ –́ ⏑ | –́ ∧ ||.

γ = hypodochmius –́ ⏑ | –́ ⏑ | –́ ∧ ||: see below, B. II. 1.

πρ. = *προῳδικόν* (prelude or proode): *mes.* = mesode (*μεσῳδικόν*, interlude): *ἐπ.* = *ἐπῳδικόν* (postlude or epode).

§ 6. Proode, Mesode and Epode. At the beginning, middle or end of a strophe single sentences or verses can occur to which no other verses correspond and during the singing of which the dancer stood still: such sentences or verses are called proodes, mesodes, or epodes according to their position.

§ 7. Periods. There are eight kinds of rhythmical periods:

(1) A *stichic* period is formed by the correspondence of two equal sentences.

(2) A *repeated stichic* period is formed by the correspondence of more than two equal sentences.

(3) A *palinodic* period is formed by the repetition of a group of sentences once.

(4) A *repeated palinodic* period is formed by the repetition of a group of sentences more than once.

(5) An *antithetic* period is formed by the inverted repetition of single sentences.

(6) A *palinodic antithetic* period is formed by the inverted repetition of groups of sentences.

(7) A *mesodic* period is formed by the inverted repetition of single sentences about an interlude.

(8) A *palinodic mesodic* period is formed by the inverted repetition of groups of sentences about an interlude.

§ 8. Other symbols.

|| indicates the end of a rhythmical sentence.

]] indicates the end of a rhythmical period.

𝄐|| indicates the end of a non-lyrical system.

κ = komma: see below, B. I.

Δ = an anapæstic tetrapody of which the last measure is supplied by a pause: see below, C. VI. κ. ζ′.

δ = an anapæstic tetrapody of which more than the last measure is supplied by a pause: see below, C. VI. κ. θ′. and κ. ιβ′.

B. The Characteristics of Kommoi and Monodies.

The majority of the lyrical passages in this play are *kommatic*. This term can be used to include kommoi (or songs the parts of which were sung alternately by the chorus and the actor) and monodies (or songs sung by a single actor alone), since in both cases the absence of orchestic accompaniment by the chorus gave rise to similar peculiarities distinguishing them from choral odes proper.

The chief of these peculiarities are as follows:

A kommatic "strophe" (a) tends to a livelier closing rhythm: (b) admits a proode to others besides the initial period.

I. A kommatic composition is not necessarily divided into strophes, but may fall into sections which are not subject to the strict laws of periodology that govern the strophes of orthodox choral odes. These sections are called κόμματα: the points at which they occur correspond closely to changes in the thought or subject of the song and in the case of kommoi coincide with changes from one singer to the other: in construction they resemble choric strophes in all essentials except that in all save the last of the whole song there is a tendency to a livelier rhythm at the close. In kommoi, one consequence

of dividing the parts of a single section among different singers is that other periods besides the initial period of a section can be introduced by a proode.

II. In a kommatic *verse*, the strict rule, which requires all the component sentences of a verse to be in the same metre, is relaxed to the following extent:

A kommatic verse can consist of sentences unequal in length or dissimilar in metre.

(1) A choreic or logaœdic tripody can be combined with a dochmius and form a verse. When this occurs the tripody must be regarded as having three equal, instead of the normal two unequal, ictuses (i.e. ⏑ ⁝ –́ ⏑ ¦ –́ ⏑ ¦ –́ ∧ instead of –́ ⏑ | – ⏑ | –́ ∧): in this case there is a close resemblance to the dochmius which also has three equal ictuses, thus ⏑ ⁝ ⏑́ ⏑ –́ ⏑ | –́ ∧. A tripody thus used is called a *hypodochmius*: it is always catalectic, generally has anacrusis, is more often choreic than logaœdic and admits no irrational syllables at all when choreic and only in the anacrusis when logaœdic. For examples in this play, see 1383 (VI. κ. β′ l. 3) and 1247 (V. str. l. 2), indicated in each case by ictus marks placed on them and on the dochmii in the same line.

(2) A choreic dipody can form a verse with a following dochmius: e.g. Ion 1487 κρύφιον ὠδῖν' ἔτεκον Φοίβῳ, i.e. ⏑ ⏑ ⏑ | – > | ⏑ ⏑ – > | – ∧ ||.

In an exceptional case a tetrapody is found in the same position, see Bacch. 988.

III. The kommatic *period* differs from the strophic in the following points:

A kommatic period can be formed by the correspondence of: (a) unequal or dissimilar sentences within a verse,

(1) Any verse containing more than one sentence can form a period, even though the corresponding sentences are unequal: thus in Andr. 830 the verse ⏑ ⁝ ⏗ ⏑ | ⏗ ⏑ | – ⏑ ‖ ⏗ ⏑ | ⏗ ⏑ | – ⏑ | – ∧]] forms a stichic period,

(b) unequal or dissimilar verses, (c) unequal or dissimilar groups.

i.e. the initial tripody is regarded as equivalent to the following tetrapody.

(2) Such unequal sentences as can correspond to form a period when they occur in a single verse, can also be regarded as equivalent when each is followed by a pause and consequently forms a complete verse in itself. Thus, Phœn. 184 *μεγαλαγορίαν ὑπεράνορα κοιμίζεις*, i.e. ω ⁝ ⏖ ⏑ | ⏖ ⏑ | ⏖ ⏑ | – > | – ∧ ‖ and id. 185 *ὅδ' ἐστὶν αἰχμαλωτίδας*, i.e. ⏑ ⁝ – ⏑ | – ⏑ | – ⏑ | – ∧ ‖ are regarded as equivalent and form a stichic period although one is a pentapody and the other a tetrapody.

(3) Similarly a choreic dipody when followed by a verse pause can correspond to a tetrapody.

(4) When a dochmius forms a verse in itself other sentences than those mentioned in II. can correspond with it as equivalent verses, under the following conditions:

(*a*) Such sentences must be either choreic or logaœdic, or bacchiic or pæonic.

(*b*) Choreic or logaœdic pentapodies must precede, while tetrapodies or hexapodies must follow, the dochmius to which they correspond.

(*c*) Bacchiic sentences must follow the dochmius if they are pure, but must precede if they are resolved, catalectic or mixed with pæons.

(5) In palinodic periods the verses or sentences which compose corresponding groups need not correspond as in the ordinary choric strophe and therefore the rule that verse pauses within the groups must correspond no longer holds good.

(6) Further, in corresponding groups the number of sentences need not be equal, provided that: (*a*) the one group does not exceed the other by more than one sentence: (*b*) the groups in question are in the same measure (except that a dochmiac may correspond to a bacchiic group and a choreic to a logaœdic).

C. Metrical Analysis of the Lyrical Passages of this Play.

Numerals in brackets refer to the lines of the text: where there are two numerals in a bracket, thus (168 = 189), the first refers to the strophe, the second to the antistrophe.

The diagrams show the structure of the periods: the curves on the right indicate the correspondence of the sentences: curves on the left indicate the correspondence of groups: the numerals in the diagrams indicate the number of feet in the sentence: dots indicate the verse pauses.

In the case of strophes and antistrophes, the scansion of the strophe alone is given: when syllables in the antistrophe are equivalent to, but not identical with, the corresponding syllables in the strophe, this is indicated by writing the former above the latter: thus $\overset{\smile\smile}{-}\ \smile$ signifies that the long syllable of the choree is resolved in the antistrophe: $-\ \overset{\smile}{>}$ signifies that the second syllable of the choree is rational in the antistrophe, though irrational in the strophe.

The last syllable of a verse is called *syllaba anceps*: it can be regarded as short or long according to the requirements of the metre without reference to its actual metrical value: thus if the word *δαίμων* forms the last part of an acatalectic choreic verse, the final syllable is regarded as an actual, not an irrational, short and the word is scanned – ⏑, not – >: so if the word *ἄλλο* forms the last two feet of a falling choreic verse, it is scanned ⊢ | – ∧ ||, i.e. the -*ο* is regarded as actually long.

I. 140—207.

Parodos in the form of a Kommos between Electra and Chorus: consisting of three antistrophic pairs: the strophe of the first pair is immediately followed by its antistrophe: but the two other strophes (and consequently the anti-

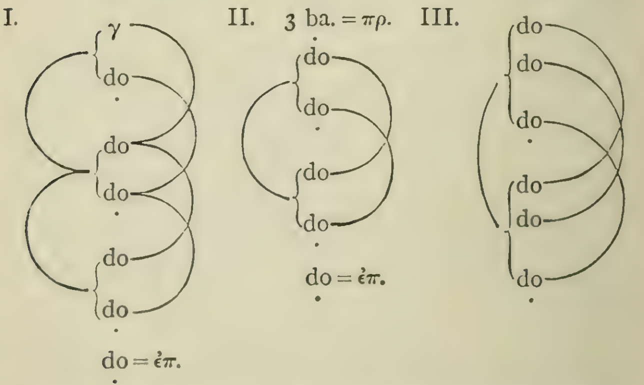
strophes also) are consecutive. The metre in the first pair is dochmiac; in the second, choreic introduced and closed by dochmii; in the third, dochmiac with an admixture of bacchii and logaœdics.

Str. α′ (140—152: σῖγα σῖγα—εὐνάζεται) = Antistr. α′ (153—165: πῶς ἔχει;—ματέρος).

I. – ⏑ | – ⏑ | – ⏑ || ⏑ ⏑ – ⏑ | – ∧ ||
⏑ : ⏑ ⏑ – ⏑ | – ⏑ || ⏑⏑⏑ – ⏑ | – ∧ ||
⏑ : ⏑ ⏑ – ⏑ | – ⏑ || ⏑ ⏑ – ⏑ | – ∧ ||
⏑ : – – ⏑ | – ∧]]

II. ⏑ : – – > | ⏑ ⏑ – ⏑ | ⊔ ∧ || 5 (144 = 157)
> : – ⏑ ⏑ ⏑ | – ⏑ || ⏑⏑⏑ – > | – ∧ ||
⏑ : ⏑ ⏑ – > | – ⏑ || ⏑ ⏑ – ⏑ | – ∧ ||
⏑ : – – > | – ∧]]

III. ⏑ : ⏑ ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ || ⏑ ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ || ⏑ ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ ∧ ||
⏑ : ⏑ ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ || ⏑ ⏑ – ⏑ | – ⏑ || – – ⏑ | – ∧]]
10 (152 = 165)



This strophe consists of three periods: the first is a repeated palinodic period with epode, the second is a palinodic period with epode and proode, the third is a

palinodic period: the metre in all is dochmiac, but the second is introduced by a bacchiic proode. In line 1, the hypodochmius (γ) is to be noted, forming a complete verse with the following dochmius and corresponding to the initial dochmii in the two succeeding verses: see above, B. II. 1.

Str. β′ (166—172: ὁρᾷς; ἐν πέπλοισι—κτύπου) = Antistr. β′ (187 = 193: θρόει τίς κακῶν—πατροφόνου ματρός).

I. ⏑ ⋮ – – ⏑ | – ⏑ || – – ⏑ | – ∧]]

II. ⏑ ⋮ – ⏑ | – ⏒ | ⊔ | – ∧ ||
– ⏓ | ⊔ | ⏑ ⏑ ⏑ | – ⏑ | – ∧ || (168 = 189)
⏓ ⋮ – ⏑ | – ⏑ | ⊔ | – ∧]]

III. – ⏑ | – ⏓ | – ⏑ | – ⏑ || 5 (170 = 191)
⏑ ⋮ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | – ⏓ | – ∧ ||
⏑ ⋮ ⏑ ⏑ – ⏒ | – ∧]]

I.		II. chor.		III. chor.
	do		4 ·	4 ·
	do ·		5 ·	4 ·
			4 ·	do = ἐπ. ·

Of the three periods composing this strophe, the first is a stichic period and is in the dochmiac metre; the second is mesodic and in choreic metre; the third is stichic, in choreic metre, with a dochmiac as epode.

Schmidt regards line 3 as consisting of three bacchii
> – – ⏑ ⏑ ⏑ – ⏑ ⊔
(θω ⋮ ϋξασ' ἐ|βαλες ἐξ ὑπ|νου ∧ ||) and consequently reads οὐ δὴ γὰρ πόθον ἔχει βορᾶς, for οὐδὲ γὰρ etc., in the antistrophe.

In l. 2 of the antistr. (188) most MSS. read θανεῖν· τί δ' ἄλλο; (or τί δ' ἄλλο γ') which does not correspond with σὺ γάρ νιν ὦ τάλαινα of the strophe. Some late MSS. read τί δ' ἄλλο γ' εἴπω or εἶπας and this confirms the reading of one

good MS. which gives τί δ' ἄλλο γ' εἴποις. So that there is no need to adopt any conjectural reading such as C. Lachmann's θανεῖν, θανεῖν· τί δ' ἄλλο;

Str. γ' (173—186: ὑπνώσσει—παρέξεις, φίλα;) = Antistr. γ' (194—207: δίκᾳ μὲν—ἕλκω χρόνον).

I. ⏑ ⁝ – – ⏑ | – – ∧]]
⏑ ⁝ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ | ⊔ ∧]]

II. ⏑ ⁝ ⏑ ⏑ – ⏑ | – ⏑ || ⏑ ⏑ – ⏑ | – ∧ ||
⏑ ⁝ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ || ⏑ ⏑ – ⏑ | – ∧ ||
⏑ ⁝ ⏑ ⏑ ⏕ ⏑ | ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ | ⊔ ∧]]   5 (179 = 200)

III. ⏑ ⁝ ⏑ ⏑ – ⏑ | – ⏑ || ⏑ ⏑ – ⏑ | – ∧]]

IV. ⏑ ⁝ –⏑ ⏑ | –⏑ ⏑ | – ω || –⏑ ⏑ | – ⏑ | – ⏑ || –⏑ ⏑ | –⏑ ⏑ | – ∧]]

V. ⏑ ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ || ⏑ ⏑ ⏑ ⏑ ⏑ | – ⏑ || ⏑ ⏑ – ⏑ | – ⏑ || – – ⏑ | – ∧]]

I. 2 ba. · 2 ba. ·   II. (do. do.) · (do. do.) · 3 ba. = ἐπ. ·   III. do. do. ·   IV. log. 3. 3. 3. ·   V. do. do. do. do. ·

First period: stichic, in bacchiic metre. *Second*: palinodic, in dochmiac metre with bacchiic epode. *Third*: stichic: metre, dochmiac. *Fourth*: mesodic: metre, logaœdic. *Fifth*: repeated stichic: metre, dochmiac.

II. 316—347.

First Stasimon.

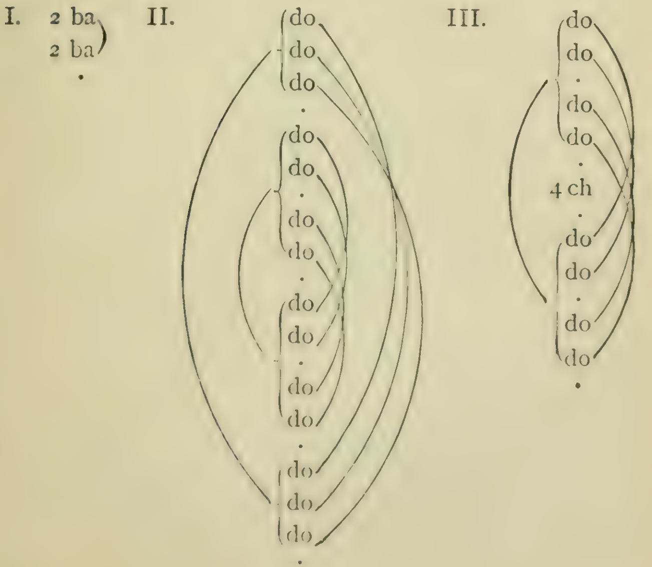
Str. (316—331: αἰαῖ, | δρομάδες—λέγονται μυχοί) = Antistr. (332—347: ὦ Ζεῦ, | τίς ἔλεος—σέβεσθαί με χρή;).

I. – –

⏑ ⋮ ⏑ ⏑ – ⏑ | ⏑ ⏑ – ⏑ || ⏑ ⏑ – ⏑ | ⊔ ∧]]

II. ⏑ ⋮ – – ⏑ | – ⏑ || ⏑ ⏑ ⏖ ⏑ | ⏗ ⏑ || ⏑ ⏑ – ≥ | – ∧ ||
⏑ ⋮ – – ⏑ | – ⏑ || ⏑ ⏑ – ⏑ | – ∧ ||
≥ ⋮ ⏑ ⏑ – ⏑ | – ≥ || – – ⏑̄ | – ∧ || 5 (322 = 338)
⏑ ⋮ ⏑ ⏑ – ⏑ | – ⏑ || ⏑ ⏑ – ⏑ | – ∧ ||
⏑ ⋮ ⏑ ⏑ – ⏑ | – ⏑ || ⏑ ⏑ – ⏑ | – ∧ ||
⏑ ⋮ ⏑ ⏑ – ⏑ | – ⏑ || ⏑ ⏑ – ⏑ | – ⏑ || – – > | – ∧]]

III. ⏑ ⋮ ⏑ ⏑ – > | – ⏑ || – – > | – ∧ ||
> ⋮ – ⏗ ⏑ | – ⏑ || – – ≥ | – ∧ || 10 (328 = 344)
⏑ ⋮ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | – ⏑ | – ⏑ ||
⏑ ⋮ ⏑ ⏑ ⏖ ⏑ | ⏗ ⏑ || ⏑ ⏑ ⏖ ⏑ | ⏖ ∧ ||
⏑ ⋮ ⏑ ⏑ – ⏑ | – ⏑ || – – ⏑ | – ∧]]



First period: stichic: metre, bacchiic. *Second*: palinodic antithetic: metre, dochmiac. *Third*: palinodic mesodic in dochmiac metre with choreic mesode. The exclamation αἰαῖ (= ὦ Ζεῦ), l. 1, is hypermetric.

III. 807—843.

Second Stasimon: consisting of Strophe, Antistrophe, and Epode, in logaœdic metre throughout.

Str. (807—818: ὁ μέγας ὄλβος—δισσοῖσιν Ἀτρείδαις) = Antistr. (819—830: τὸ καλὸν—δύσκλειαν ἐς ἀεί).

I. ⏑ ⏑ ⏑ | – ⏑ | ∼ ⏑ | – ∧ ||
⏑ ⏑ ⏑ | – ⏓ | ∼ ⏑ | – ∧ ||
⏑ ⏑ ⏑ | – ⏑ | ∼ ⏑ | – ∧]]

II. ⏑ ⏑ ⏑ | – > | ∼ ⏑ | – ⏑ | └ | – ∧ ||
⏑ ⋮ – ⏑ | └ | ∼ ⏑ | – ⏑ | – ⏑ | – ∧]] 5 (811 = 823)

III. ⏑ ⏑ ⏑ | – > | ∼ ⏑ | └ || ⏑ ⏑ ⏑ | – ⏑ | ∼ ⏑ | – ∧ ||
> ⋮ ⏑ ⏑ ⏑ | └ | ∼ ⏑ | └ || ⏑ ⏑ ⏑ | – > | ∼ ⏑ | – ∧]]

IV. ⏓ ⋮ – ⏑ | ∼ ⏑ | – ⏑ | └ || – ⏓ | ∼ ⏑ | – ⏑ | └ ||
– > | ∼ ⏑ | └ | – ∧]]

Log.	Log.	Log.	Log.
I. 4 · 4 · 4 ·	II. 6 · 6 ·	III. 4 4 · 4 4 ·	IV. 4 4 4 ·

The first and fourth periods are mesodic: the second is stichic: the third is palinodic.

In line 6 of the strophe (812) I have adopted Dindorf's reading ὁπότε χρυσέας ἦλθ' ἔρις ἀρνὸς ἐπάγουσα Ταντaλίδαις (where χρυσέας scans as a dissyllable) for the MSS. ὁπότε

χρυσέας ἔρις ἀρνὸς ἤλυθε Ταντα λίδαις. Schmidt follows Fritzsche in reading ἔρις a second time after ἀρνός, i.e. ὁπότε χρυσέας ἔρις ἀρνὸς ἔρις ἤλυθε Ταντα λίδαις: but Dindorf's reading satisfies the construction as well as the metre by providing some government for θοινάματα καὶ σφάγια in the next line.

Epode (831—843: τίς νόσος—παθέων ἀμοιβάν).

I.
∽ ⏑ | ∽ ⏑ | ∽ ⏑ | – ∧ ||
⏑ ⏑ ⏑ | – > | ∽ ⏑ | – ∧ ||
– > | ∽ ⏑ | – ⏑ | – ⏑ | ∟ | – ∧]]

II.
∽ ⏑ | ∟ | ∽ ⏑ | – ∧ ||
⏑ ⁝ – > | ∽ ⏑ | – ∧ ||
∽ ⏑ | – > | ∽ ⏑ | – ∧ ||
⏑ ⏑ ⏑ | – > | ∽ ⏑ | – ∧ ||
ω ⁝ ∽ ⏑ | ∟ | – ∧]]

III.
∽ ⏑ | ∟ | ∽ ⏑ | – ∧ ||
∽ ⏑ | – > | ∽ ⏑ | – ∧ ||
∽ ⏑ | – > | ∽ ⏑ | – ∧ ||
⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | – ⏑ | – ∧ ||
⏑ ⁝ ∟ | ∽ ⏑ | – ⏑ | – ⏑]]

I. Log.	II. Log.	III. Log.
4 . 4 . 6 = ἐπ. .	4 . 3 . 4 . 4 . 3 .	4 . 4 . 4 . 4 . 4 .

First period, stichic with epode: *second*, palinodic mesodic: *third*, repeated stichic.

IV. 960—1012.

Monody of Electra, consisting of one strophe and antistrophe, followed by four kommata. The metre is choreic throughout.

Str. (960—970: *κατάρχομαι στεναγμὸν* — *Ἑλλάδος ποτ' ὄντων*) = Antistr. (971—981: *βέβακε γὰρ—ἀστάθμητος αἰών*).

I. ⏑ ⁝ – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ∧ ||
⏑ ⁝ – ⏑ | – ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏓ ⏑ | – ∧ ||
– ⏑ | – ⏑ | └ | – ∧ ||
⏑ ⁝ – ⏑ | – ⏑ | ⏑ ⏑ ⏑ | – ⏑ | – ⏑ | – ∧ ||
– ⏑ | └ | – ⏑ | – ⏑ | └ | – ∧]]
5 (964 = 975)

II. ⏑ ⁝ └ | └ | – ⏑ | – ⏑ | – ⏑ | – ∧ ||
⏑ ⁝ – ⏑ | ⏑ ⏑ ⏑ | – ⏑ | – ⏑ | – ⏑ | – ∧ ||
– ⏑ | – ⏑]]

III. ⏑ ⁝ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | – ⏑ | – ∧ ||
– ⏑ | – ⏑ | – ⏑ | – ∧ || 10 (969 = 980)
⏑ ⁝ – ⏑ | └ | – ⏑ | – ⏑ | └ | – ∧]]

chor.	chor.	chor.
I. 6 · 6 · 4 · 6 · 6 ·	II. 6 · 6 · 2 = ἐπ. ·	III. 4 · 4 · 6 = ἐπ. ·

First period, palinodic mesodic: *second* and *third*, stichic with epode.

Line 5 of the strophe as given in the text (964: *νερτέρων Περσέφασσα καλλίπαις θεά*) is unsound: to correspond with

the antistrophe (975 : *φοινία ψῆφος ἐν πολίταις*) we require a hexapody. Musgrave strikes out *Περσέφασσα* in 964 and reads *πόλει* for *πολίταις* in 975 : and this emendation is adopted by Dindorf. But 975 as given in the MSS. is undoubtedly correct and should not be altered, and moreover no satisfactory rhythm can be got out of Musgrave's reading. In the scansion above I have followed Nauck's conjecture of *νερτέρων καλλίπαις ἄνασσα* for 964 : which very probably represents the original reading and is at least metrically satisfactory.

In l. 6 of the antistr. (976) *ἰὼ ἰώ* = ⏑ – –, i.e. the second *ἰώ* scans as a monosyllable by synizesis, unless we adopt Hartung's emendation *ἰώ, ὤ*.

Komma α′ (982—987 : *μόλοιμι—ἄτας*).

I. ⏑ ⁝ – ⏑ | ⌞ | – ⏑ | – ∧ ||
⏑ ⁝ – ⏑ | – ⏑ | ⏑ ⏑ ⏑ | – ∧ || ⌞ | ⌞ | – ⏑ | – ∧]

II. ⏑ ⁝ – ⏑ | ⏑ ⏑ ⏑ | – ⏑ | – ⏑ | ⏑ ⏑ ⏑ | – ∧ ||
> ⁝ ⌞ | ⌞ | – ⏑ | – ⏑ | ⌞ | – ∧]

III. ⏑ ⁝ ⌞ | ⌞ | – ⏑ | ⏑ ⏑ ⏑ | ⌞ | – ∧ ||
5 (984 a)
⏑ ⏑ ⏑ | – ⏑ | – ⏑ | – ∧ ||
⏑ ⁝ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | – ⏑ | – ∧]
– ⏑ | – ⏑ | ⌞ | – ∧]

chor.	chor.	chor.
I. 4 . 4 4 .	II. 6 . 6 .	III. {6 . 4} . {6 . 4} .

First period, mesodic : *second*, stichic : *third*, palinodic.

Komma β′ (988—994 : τὸ πτανὸν—ἁρματεύσας).

```
I.  > ⋮ └ | └ | – ⏑ | – ⏑ | └ | – ∧ ||
    ⏑ ⋮ – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ∧ ||
    ⏑ ⋮ ⏑⏑⏑ | ⏑⏑⏑ | – ⏑ | – ⏑ | – ⏑ | – ∧ ]]

II. ⏑ ⋮ – ⏑ | – ⏑ | └ | – ||
        – ⏑ | – ⏑ | – ∧ ||                    5 (991 a)
        – ⏑ | – ⏑ | – ∧ ||
        – ⏑ | – ⏑ | – ∧ ||
        –⏑ ⏑ | – ⏑ | └ | – ∧ ]]
```

	chor.			chor.
I.	6 · 6 · 6 ·		II.	4 · 3 · 3 · 3 · 4 ·

Both periods, mesodic.

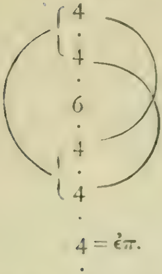
Komma γ′ (995—1004 : ὅθεν δόμοισι—Ἀῶ).

```
I.  ⏑ ⋮ – ⏑ | – ⏑ | – ⏑ | – ∧ ||
        – ⏑ | – ⏑ | – ⏑ | – ∧ ||
    ⏑ ⋮ – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ∧ ||
    ⏑ ⋮ – ⏑ | – ⏑ | – ⏑ | ⏑⏑ ∧ ||
    ⏑ ⋮ ⏑⏑⏑ | ⏑⏑⏑ | ⏑⏑⏑ | ⏑⏑ ∧ ||            5 (999)
        –⏑ ⏑ | – ⏑ | └ | – ∧ ]]

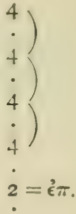
II.     ⏑⏑⏑ | – ⏑ | – ⏑ | – ⏑ ||
        – ⏑ | – ⏑ | ⏑⏑⏑ | – ⏑ ||
        – ⏑ | – ⏑ | – ⏑ | – ⏑ ||
        – ⏑ | – ⏑ | – ⏑ | – ⏑ ||              10 (1003 a)
    ⏑⏑ ⋮ –⏑ ⏑ | – ⏑ ]]
```

chor. chor.

I.



II.



First period, palinodic mesodic with epode: *second*, repeated stichic with epode.

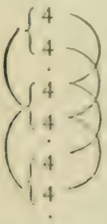
Kommα δ′ (1005—1012: ἑπταπόρου—ἀνάγκαις).

I. – ω | – ω | – ω | – ω || – ω | – > | – ω | – ⏑ ||
– ω | ⌞ | – ω | – ω | – ω | – ω | – ω | – ⏑ ||
– ω | – > | – ω | – ω | – ω | – ω | – ω | – ω]]

II. – ω | – ω | – ω | – ω ||
⏑ : ⌞ | ⏑ ⏑ ⏑ | – ⏑ | – ⏑]]

chor. chor.

I.



II.



First period, repeated palinodic: *second*, stichic.

Dindorf regards the whole passage as anapaestic: but in that case the metre breaks down completely in 1011: no ingenuity can make a rhythmical anapaestic verse out of

εἰς ἐμὲ καὶ γενέταν ἐμὸν ἤλυθε δόμων: nor does Dindorf's suggestion of *ἦλθε* for *ἤλυθε* mend matters.

Schmidt makes l. 2 (1007, 8) more uniform with the others by adopting Hermann's insertion of *ἀεὶ* after *ἀμείβει*: thus, *τῶνδέ τ' ἀμείβει ἀεὶ θανάτους θανάτων τά τ' ἐπώνυμα δεῖπνα Θυέστου* = – ω | – ω | – ω | – ω || – ω | – ω | – ω | – ⏑ ||.

V. 1246—1310.

Kommos between Electra, the Chorus and Helen, consisting of strophe and antistrophe followed by two kommata. The great number and irregularity of the periods and the mixture of metres indicate the excitement of the singers.

Str. (1246—1265: *Μυκηνίδες—θροεῖς*) = Antistr. (1266—1285: *ἑλίσσετέ νυν—φοινίσσειν*).

I. El. ⏑ ⁝ –⏑ ⏑ | –⏑ ⏑ | – ∧ ||
⏑ ⁝ – ⏑ | ⏑ ⏑ ⏑ | ⊔ || ⏑⏑ ⏑ | – > | – ∧]]

II. Cho. ⏑ ⁝ ⏑ ⏑ – ⏑> | – ⏑ || ⏑ ⏑ ⏑ ⏑ ⏑ | – ⏑ ||
⏑ ⏑ – ⏑ | – ⏑ || ⏑ ⏑ – ⏑ | – ∧]]

El. Two Iambic trimeters.

III. Cho. ⏑ ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ – ⏑ | ⊔ ∧ || 6 (1253 = 1273)
⏑ ⁝ ⏑ ⏑ – ⏑ | – ∧]]

IV. El. ⏑ ⁝ ⏑ ⏑ – ⏑ | – ⏑ || ⏑ ⏑ – ⏑ | – ∧ ||
⏑ ⁝ –⏑ ⏑ | –⏑ ⏑ | – ⏑ || –⏑ ⏑ | –⏑ ⏑ | – > | – ∧]]
9 (1257 = 1277)

Cho. Three Iambic trimeters.

V. El. ⏑ ⁝ ⏑ ⏑ – ⏑ | – ⏑ || ⏑ ⏑ – ⏑ | – ∧ ||
13 (1262 = 1282)
⏑ ⁝ – ⏑ | – ⏑ | –⏑ ⏑ | –⏑ ⏑ | – ∧ ||
⏑ ⁝ ⏑ ⏑ – ⏑ | – ∧]]

Log.

I.	II.	III.	IV.	V.
3	do	3 ba	do	do
·	do	·	do	do
3	do	do	·	·
3	do	·	Log 3	Log. 5
·	·		Log 4	·
			·	do
				·

First period: mesodic: metre, logaœdic. *Second*: repeated stichic: metre, dochmiac. *Third*: stichic: metre, bacchiic and dochmiac. *Fourth*: palinodic: metre, dochmiac and logaœdic. *Fifth*: palinodic mesodic: metre, dochmiac with logaœdic mesode.

Note the correspondence of verses and groups in different rhythms in III. (where three bacchii correspond to one dochmius) and in IV. (where a group of two dochmii corresponds to a group of two logaœdic sentences containing three and four feet respectively): see above, B. III. 2 and 4. Notice also the correspondence of groups of unequal size in V. (where two dochmiac sentences correspond to one): see above, B. III. 6.

In l. 2 of the antistrophe (1267) the MS. reading *κόμαισι δίδοτε διὰ βοστρύχων πάντῃ* is metrically unobjectionable if we consider the final -*α* of *διὰ* to be long (as it is in Homer) or if we emend to *διαὶ* (a frequent form in Æschylus). In the text I have adopted the emendation *κόρας διάδοτε* solely for the sake of the sense not for the sake of the metre.

Schmidt regards the rhythm as dochmiac: adopting the conjectural form *βοτρύχων* (cf. Phœn. 1485 *βοτρυχώδεος παρῄδος*) and the emendation *διάδοτε* but retaining the MSS. *κόμαισι*, he reads *κόμαισι διάδοτε διὰ βοτρύχων πάντῃ*, i.e. ⏑ ⁝ –́ ⏑ | ⏑̇ ⏑ ⏑ | ⏑̇ ⏑ ⏑ || ⏑̇ ⏑ – > | –́ ∧ ||. This, however, while not giving a better rhythm, departs quite as far

from the MSS. and does not give a satisfactory sense: as far as metre goes, the MS. reading could be retained with the single change of διά to διαί: so in Æsch. *Ag.* 611 the MSS. give διᾰ βίου, which edd. emend to διαὶ βίου.

In l. 3 of the antistrophe (1268) the MSS. give ὅδε τίς ἐν τρίβῳ προσέρχεται, which is metrically impossible: Seidler conjectured πρόσεχε, "take heed," and this may well have been the original reading emended by a scribe who wished to supply the omitted verb in the sentence ὅδε τίς ἐν τρίβῳ;

Komma α′ (1286—1301: οὐκ εἰσακούουσ᾽—οὐκ ὠφελεῖς).

I. El. Two Iambic trimeters.
∪ ⁝ ∪ ∪ – > ⁝ – ∪ | ∪ ∪ – > | – ∧ ||
∪ ⁝ ∪ ∪ – ∪ | – ∪ || ∪ ∪ – > | – ∧]]
Two Iambic trimeters.

II. Cho. ∪ ⁝ – – ∪ | – – ∪ || ⊔ ∪ | – – ∧]]
Hel. Iambic trimeter.
Cho. Two Iambic trimeters.

III. El. – ω | – ω | – ω | – ω ||
– ω | – ω | – ∪ | – ∪ | ⊢ | – ∧]
Hel. Iambic trimeter.

I. (do, do) · (do, do) ·   II. 2 ba, 2 ba ·   III. 4 ch · 6 ch ·

First period: palinodic: metre, dochmiac. *Second*: stichic: metre, bacchiic. *Third*: stichic: metre, choreic. For the correspondence of unequal verses in III., see above, B. III. 2.

Komma β′ (1302—1310: φονεύετε—δίνας).

I. El. ⏑ ⁝ – ω | – ω | – ω ||
– ω | – ω | – ω | – ω ||
– ω | – ω | – ∧]

II. > ⁝ ⏑ ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ || – – > | – ⏑ || ⏑ ⏑ – > | – ∧]]

III. ⏑ ⁝ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | – ∧ ||
⏑ ⁝ ⏑ ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ ∧ ⁞
⏑ ⏑ ⏑ | – ⏑ | – ⏑ | – ⏑]

IV. ⏑ ⁝ ⏑ ⏑ – ⏑ | – ⏑ || – – > | – ∧]]

I. 3 . 4 . 3 . II. do do do . III. ch 4 . do . ch 4 . IV. do do .

First period: mesodic: metre, choreic. *Second*: mesodic: metre, dochmiac. *Third*: mesodic: metre, choreic with dochmiac mesode. *Fourth*: stichic: metre, dochmiac.

In l. 1 (1302), the reading, φονεύετε, καίνετε, ὄλλυτε, is that of the best MSS.: some later ones give φονεύετε καίνετε θείνετ' ὄλλυτε, and this is adopted by Schmidt, except that he treats θείνετε ὄλλυτε as a hiatus. In that case the period is stichic with an epode of three feet, i.e.

⏑ ⁝ – ω | – ω | – ω | – ω ||
– ω | – ω | – ω | – ω ||
– ω | – ω | – ∧]

VI. 1353—1502.

Kommos between the Chorus and a Phrygian slave. This passage is introduced by a strophe sung by the Chorus and closed by the corresponding antistrophe. The part between the strophe and antistrophe consists of a monody of thirteen kommata by the Phrygian slave, punctuated by

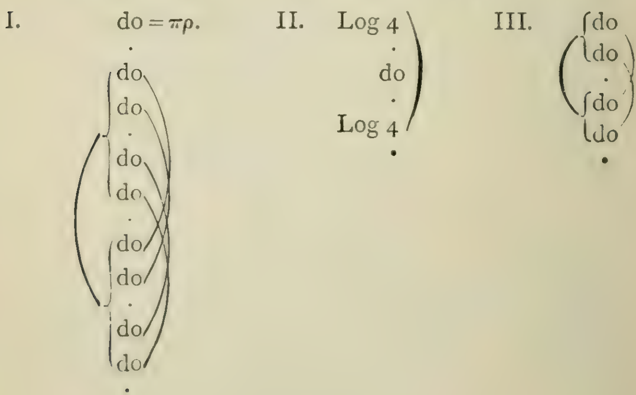
remarks or questions by the Chorus in recitative: the kommata are extremely varied in metre, show a distinctly comic character in parts, and occasionally lose their lyrical nature altogether and break down into simple recitation.

Str. (1353—1365: ἰὼ ἰὼ φίλαι—Ἴλιον) = Antistr. (1537—1548: ἰὼ ἰὼ τύχα—ἐκ δίφρου).

I. ⏑ ⁝ – – ⏑ | – ∧ ||
⏑ ⁝ ⏑ ⏑ – ⏑ | – ⏑ || ⏕ – ⏑ | – ∧ ||
⏑ ⁝ ⏑ ⏑ – ⏑ | – ⏑ || – – ⏑ | – ∧ ||
Two Iambic trimeters.
⏑ ⁝ ⏑ ⏑ – ⏑ | – ⏑ || ⏑ ⏑ – ⏒ | – ∧ ||
⏑ ⁝ – – ⏑ | – ⏑ || ⏕ – ⏑ | – ∧]
Two Iambic trimeters.

II. ⏑ ⏑ ⏑ | – ⏒ | – ⏑ | – ∧ ||
⏑ ⁝ ⏑ ⏑ ⏔ ⏑ | – ∧ ||
ω ⁝ –⏑ ⏑ | –⏑ ⏑ | –⏑ ⏑ | – ⏑]]

III. ⏑ ⁝ ⏑ ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ || ⏑ ⏑ – ⏒ | – ∧ ||
⏑ ⁝ ⏑ ⏑ – ⏑ | – ⏑ || – – ⏑ | – ∧]



First period: palinodic with proode: metre, dochmiac. *Second*: mesodic: metre, logaœdic with dochmiac mesode. *Third*: palinodic: metre, dochmiac.

Cho. Three Iambic trimeters.

Komma α′ (1369—1379: Ἀργεῖον ξίφος—κυκλοῖ χθόνα).

I. – > | ∽ ∪ | ∽ ∪ | – ∪ | ⊔ | – ∧ ‖
– ∪ | – > | – ∪ | – ∧ ‖
∪ ⁝ – ∪ | – ∪ | – ∪ | – ∪ | ⊔ | – ∧ ‖
– ∪ | – ∪ | – ∪ | – ∧]]

II. – ∪ | – ∪ | ⊔ | – ∧ ‖
– ∪ | – ∪ | ⊔ | – ∧]]

III. > ⁝ ⊔ | – ∪ | – ∪ | – ∧ ‖
∪ ⁝ ∪ ∪ – ∪ | – ∪ ∪ ∪ | – – ∪ | – ∪ ∪ ∪ | ⊔ ∧ ‖
– ∪ | – ∪ | – ∪ | – ∧ ‖
∪ ⁝ ⊔ | – ∪ | – ∪ | – ∧]]

Cho. Iambic trimeter.

I. Log.: 6 . 4 . 6 . 4 .

II. Chor.: 4 . 4 .

III. ch 4 . ba 5 . ch 4 . ch 4 .

First period: palinodic: metre, logaœdic. *Second*: stichic: metre, choreic. *Third*: repeated stichic: metre, choreic and bacchiic.

Note the correspondence of different rhythms in III., where a verse of five bacchii corresponds to a verse of four chorees.

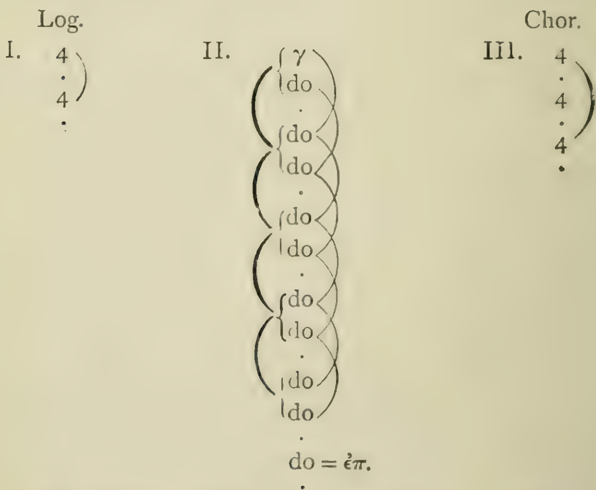
Komma β′ (1381—1392 : Ἴλιον Ἴλιον—Διὸς εὐνέτα).

I. −⏑ ⏑ | −⏑ ⏑ | − > | − ∧ ||
⏑ ⏑ ⏑ | − ⏑ | − ⏑ | − ⏑]]

II. > ⋮ −⏑ ⏑ | ⏑ ⏑ ⏑ | − ⏑ || ⏑ ⏑ − ⏑ | − ∧ ||
⏑ ⋮ − − ⏑ | − ⏑ || − ⏑ ⏑ ⏑ | − ∧ ||
> ⋮ − ⏑ ⏑ ⏑ | − ⏑ || − − ⏑ | − ∧ ||
> ⋮ ⏑ ⏑ − > | − > || − ⏑ ⏑ ⏑ | − ∧ ||
> ⋮ − − ⏑ | − ⏑ || − − ⏑ | − ∧ ||
⏑ ⋮ − − ⏑ | − ∧]]

III. ⏑ ⋮ − ⏑ | − ⏑ | − ⏑ | − ∧ ||
− ω | − > | − ω | − ω ||
− ω | − ω | − ⏑ | − ∧]

Cho. Two Iambic trimeters.



First period: stichic: metre, logaoedic. *Second*: repeated palinodic with epode: metre, dochmiac. *Third*:

mesodic: metre, choreic. Note that the hypodochmius (γ) in II. is logaœdic, not, as is more usual, choreic.

After line 3 the MSS. give *ἁρμάτειον, ἁρμάτειον*: this line probably originated in a stage direction wrongfully inserted in the text and has therefore been omitted from the metrical conspectus: see n. ad 1384 f. In l. 8 (1390) the emendation *τοτοῖ* for the MSS. *ὀττοτοί* or *ὀτοτοί* has been adopted.

Komma γʹ (1395—1406: *αἴλινον αἴλινον—φόνιός τε δράκων*).

I. – ⁝ ⏑ ⏑ – | ⏑ ⏑ – | – ⏑ ⏑ | – ∧̄ ||
– ⏑ | – ⏑ | – ⏑ | – ⏑ ||
⏑ ⁝ ⏑ ⏑ ⏑ | – > | ⏑ ⏑ ⏑ | – ∧ ||
⏑ ⏑ ⁝ – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | – ∧̄ |
⏑ ⁝ – ⏑ | – ⏑ | └ | – ∧̄]]

II. – ⏑ | – ⏑ | – ⏑ | – ⏑ || – ⏑ | – ⏑ | – ∧ ||
⏑ ⁝ – ⏑ | – > | – ⏑ | ⏑ ⏑ ⏑ | – ∧ ||
– ⏑ | – ⏑ | – ⏑ | – ⏑ || – ⏑ | – ⏑ | – ∧]]

III. ⏑ ⏑ ⁝ – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | –
– || ⏑ ⏑ – | – – | – ⏑ ⏑ | –
– || – ⏑ ⏑ | – ⏑ ⏑ | – – | –
⏑ ⏑ || – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | – ∧]]

I. an 4 · ch 4 · ch 4 · an 4 · ch 4 = ἐπ. ·

II. chor. 4 3 · 5 · 4 3

III. anap. 4, 4, 4, 4 ·

First period: antithetic with epode: metre, anapæstic and choreic. *Second*: mesodic palinodic: metre, choreic. *Third*: repeated stichic: metre, anapæstic.

Lines 6 and 8: the combination of a tetrapody followed by a tripody to form a single verse does not occur in Sophocles and Æschylus: it is noted by Schmidt as one of many peculiarities in which Euripides shows a striking resemblance to modern feeling in rhythm (see *Monodien*, § 6).

For the scansion of the anapæsts, see on Komma ζ′.

Komma δ′ (1407—1413: ἔρροι—πεφαργμένοι).

I. > : └─ | └─ | – ⏑ | – ⏑ | └─ | – ∧ ||
⏑ : – ⏑ | └─ | – ⏑ | – ⏑ | – ⏑ | – ∧]]

II. ⏑ : – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ∧ ||
⏑ : – ⏑ | – ⏑ | – ⏑ | – ∧ ||
⏑ : – ⏑ | – ⏑ | └─ | – ∧ ||
> : – ⏑ | – ⏑ | – ⏑ | ⏑ ⏑ ∧ ||
⏑ : – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ∧]]

	chor.		chor.
I.	6 . 6 .	II.	6 . 4 . 4 . 4 . 6 .

The metre is choreic throughout: the *first* is a stichic, the *second* a mesodic period.

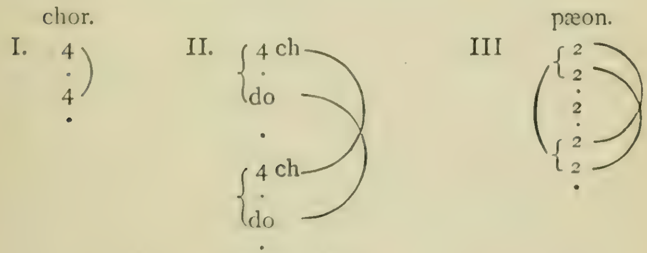
Komma ε′ (1414—1424: *περὶ δὲ γόνυ—μητροφόντας δράκων*).

I. ⏑ ⁝ ⏑⏑⏑ | ⏑⏑⏑ | ⏑⏑⏑ | – ∧ ||
ω ⁝ ⏑⏑⏑ | ⏑⏑⏑ | – > | – ∧ ⟧

II. ⏑⏑⏑ | ⏑⏑⏑ | ⏑⏑⏑ | ⏑⏑⏑ ||
> ⁝ ⏑⏑–⏑ | – ∧ ||
⏑ ⁝ –⏑ | –⏑ | └– | – ∧ || 5 (1418)
⏑ ⁝ ––⏑ | – ∧ ||
–⏑– | –⏑– ⟧

III. –⏑– | –⏑ – || –⏑– | –⏑– ||
–⏑– | –⏑ – ||
–⏑– | –⏑⏑⏑ || –⏑– | –⏑– ⟧

Chor. Iambic trimeter.



2 pæ. = ἐπ.

First period: stichic: metre, choreic. *Second*: palinodic with epode: metre, choreic and dochmiac with pæonic epode. *Third*: palinodic mesodic: metre, pæonic.

Notice in II. the combination of different rhythms in the same group and the preparation in the epode for the change of metre in the next period.

In ll. 5 and 6 I have divided *προσεῖπε δ' ἄλλος ἄλλον πεσὼν ἐν φόβῳ* into two verses at *ἄλλον*: Schmidt takes it

as one verse but alters πεσὼν ἐν to ἐμπεσὼν: in this case the period scans:

```
  : ⏑⏑⏑ | ⏑⏑⏑ | ⏑⏑⏑ | ⏑⏑⏑ ||                          4  }
> : ⏑⏑–⏑ | –∧ ||                                        .  }
⏑ : –⏑ | –⏑ | –⏑ | –⏑ | –⏑ | –∧ ||          i.e.       do }  )
    –⏑– | –⏑– ]]                                        .     )
                                                        6  }  )
                                                        .  }
                                                      2 pæ.}
```

Komma ζ′ (1426—1436: Φρυγίοις ἔτυχον—δῶρα Κλυταιμνήστρᾳ).

```
I.   ⏑⏑ : –⏑⏑ | –⏑⏑ | –⏑⏑ | –
     ⏑⏑ || –⏑⏑ | – – | – – | ᑭ
     ⏑⏑ || –⏑⏑ | – – | –⏑⏑ | –
     ⏑⏑ || –⏑⏑ | –⏑⏑ | – – | ᑭ ᑭ
          – ⏑ | –͜⏑ ⏑ | └─ | –∧ ]]                   5 (1430)
II.         └─ | ⏑⏑⏑ | –͜⏑ ⏑ | –∧ ||
          –⏑ | – ⏑ | └─ | –∧ ||
          –⏑– | ⏑⏑⏑– ]]
III. > : –͜⏑ ⏑ | –͜⏑ ⏑ | –͜⏑ ⏑ | –͜⏑ ⏑ || –͜⏑ ⏑ | –> | –͜⏑ ⏑ | –∧ ||
         –͜⏑ ⏑ | └─ | –͜⏑ ⏑ | –͜⏑ ⏑ | –> | –∧ ]]  10 (1436)
```

Anap.	Chor.	Log.
I. {4, Δ,} {4, Δ,} . 4 ch = ἐπ. .	II. 4 . 4 . 2 pæ. = ἐπ. .	III. 4 4 . 6 = ἐπ. .

First period: palinodic with epode: metre, anapæstic

with choreic epode. *Second*: stichic with epode: metre, choreic with pæonic epode. *Third*: stichic with epode: metre, logaœdic.

In period I. each of the first four lines is an anapæstic sentence and therefore (as is always the case with anapæstic sentences) a tetrapody; the full line is always apparently catalectic: but this is only apparent, for the anacrusis of the following line is really the arsis of the 4th measure of the preceding line; thus in ll. 2 and 4 the initial ⏑ ⏑ completes the final measure of lines 1 and 3 and is therefore followed by the symbol || (which indicates the end of a verse) and not by ⁝ (which indicates anacrusis).

Further, ll. 1 and 4 are only apparent tripodies: in l. 1 the thesis of the fourth measure is supplied by a pause (equivalent musically to ♩ and metrically to – and indicated by the symbol ⌐•) while the arsis is supplied by the anacrusis of l. 3: in l. 4 both arsis and thesis are supplied by a pause which is therefore indicated by ⌐•⌐•. These apparent tripodies are indicated by the symbol Δ when acatalectic (as here), and by δ when catalectic (as in κ. θ′, l. 2). Besides these we also habitually get apparent dipodies in anapæstic verse, that is to say, sentences of which only the first two measures are expressed, the remaining two being supplied by a pause; the symbol for these also is δ: see below, Komma ιβ′.

Komma η′ (1437—1450: προσεῖπεν δ' Ὀρέστας—ἀποπρὸ δεσποίνας).

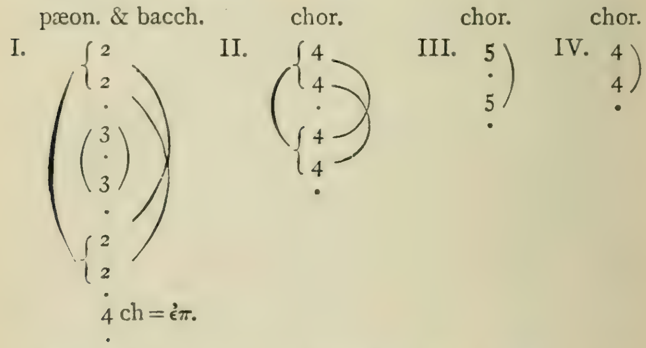
I. ⏑ ⁝ – – ⏑ | – – ⏑ || – – ⏑ | ⊔ ∧ ||
– ⏑ – | – ⏑ – | – ⏑ –
– ⏑ – | – ⏑ – | – ⏑ ⏑ ⏑
⏑ ⏑ ⏑ ⏑ ⏑ | – ⏑ – | – ⏑ – | – ⏑ – ||
⏑ ⁝ ⊢ | – ⏑ | – ⏑ | – ∧]] 5 (1441)

II. ⏑ ⁝ – ⏑ | – ⏑ | – ⏑ | – ⏑ ‖ – ⏑ | – ⏑ | – ⏑ | – ⏑ ‖
⏑ ⏑ ⏑ ¦ – ⏑ | – ⏑ | – ⏑ ‖ – ⏑ | └ | └ ¦ – ∧]]
Iambic trimeter.

III. ⏑ ⁝ – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ∧ ‖
– ⏑ | – ⏑ | – ⏑ ¦ – ⏑ | – ∧]] 10 (1448)
– ⏑ ¦ – ⏑ | – ⏑ ¦ – ⏑ | – ⏑ | – ⏑ ‖ (Recitative)

IV. – ⏑ | └ | ⏑ ⏑ ⏑ | – ⏑ ‖ – ⏑ | – ⏑ | └ | – ⏑]]

Cho. Iambic trimeter.



First period: palinodic antithetic with epode: metre, pæonic and bacchic with choreic epode. *Second*: palinodic: metre, choreic. *Third* and *Fourth*: stichic: metre, choreic.

Line 11, this acatalectic trochaic hexapody was not sung but recited: Schmidt points out that this verse, which does not ordinarily occur in either lyrical or recited poetry, is appropriate in descriptions as a contrast to the genuine lyrics and especially as an echo in sound to the long-drawn style of a verbose narrator, as here and in Aristophanes, e.g. in Ran. 229—331 (where it parodies the wearisome monotony of the frogs' croaking); cf. below, Komma ι′, l. 6.

Komma θ′ (1452—1464: Ἰδαία μᾶτερ—θανεῖν γόνον).

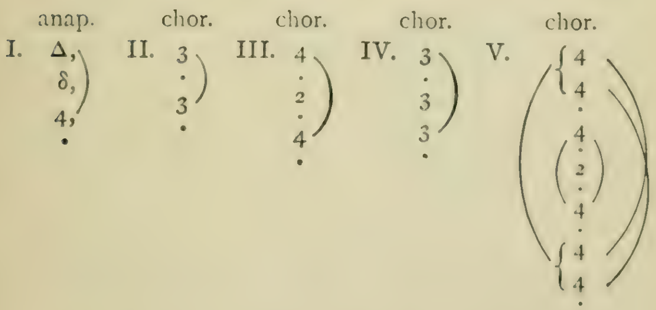
I. – ⁝ – – | – – | – – ¦ ⏗
– ‖ ⏑ ⏑ – | ⏑ ⏑ – | – ⏗ ¦ ⏗
⏑ ⏑ ‖ – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | – ⋀̄]]

II. ⏑ ⁝ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | – ⋀ ‖
– ⏑ | – ⏑ | – ⏑]]

III. – ⏑ | – ⏑ | – ⏑ | – ⋀ ‖
⏑ ⁝ – ⏑ ¦ – · ‖
⏑ ⁝ – ⏑ ¦ – ⏑ | – ⏑ | – ⋀]]

IV. – ⏑ | – ⏑ | – ⋀ ‖
> ⁝ – ⏑ ¦ – ⏑ | ∟ ¦ – ⏑ | – ⏑ | – ⋀]]

V. – ⏑ | – ⏑ | – ⏑ | – ⏑ ‖ – ⏑ | – ⏑ | – ⏑ | – ⏑ ‖
– ⏑ | – ⏑ | ⏑ | – ⋀ ‖
– ⏑ | – · ‖
⏑ ⁝ – ⏑ | – ⏑ | – ⏑ | – ⋀ ‖
⏑ ⁝ ∟ | ∟ | – ⏑ ¦ – ⏑ ‖ ∟ | – ⏑ | – ⏑ | – ⋀]]



The first period is anapaestic; Δ = an apparent acatalectic tripody, δ = an apparent catalectic tripody; see above, on

Komma ζ′. In the remaining periods the metre is choreic: II. is stichic, III. and IV. are mesodic, and V. is palinodic mesodic. In l. 6 πορφυρέων is best scanned as a trisyllable by synizesis of -εω.

Komma ι′ (1465—1472 *a*: ἃ δ' ἀνίαχεν—μέλαν ξίφος).

I. – ⏑ | –⏑ ⏑ | –⏑ ⏑ | – > | – ∧ ||
> ⋮ – – ⏑ | – ⏑ || – – > | – ∧ ||
⏑ ⋮ └┘ ⏑ | – ⏑ ¦ ⏑ ⏑ – > ¦ – ∧ ||
⏑ ⋮ – ⏑ | ⏑ ⏑ ⏑ ¦ –⏑ ⏑ ¦ – ⏑ | – ∧ ||
⏑ ⋮ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ ∧]] 5 (1469)

II. Trochaic trimeter.
⏑ ⋮ – ⏑ | – ⏑ | – ⏑ | – ∧ ||
Iambic trimeter.
> ⋮ └– | └– | – ⏑ | – ⏑ || └– | – ⏑ | – ⏑ | – ∧]]

Cho. Iambic trimeter.

I. Log. 5 · {do do} · {do do} · Log. 5 · do = ἐπ. ·

II. chor. 4 = πρ. · 4 4 ·

First period: palinodic antithetic with epode: the metre is logaœdic in *vv.* 1 and 4, dochmiac in *vv.* 2 and 3 and in the epode. *Second* period: stichic with proode: metre, choreic.

On the trochaic hexapody in l. 6, see above, Komma η′.

Line 7, notice a proode introducing a period which is not the initial period of the section: see above, B. I.

Komma ια′ (1474—1482: *ἰαχᾷ δόμων—ἀκμὰς ξυνήψαμεν*).

This section is introduced by a verse consisting of two dochmii and forming a stichic period: the remainder falls into two divisions containing respectively four and five lines: these lines were not sung but recited with a musical accompaniment and therefore do not form a lyrical period.

The scansion is as follows:

I. ⏑ ⁝ – – ⏑ | – ⏑ | ⏑ ⏑ – ⏑ | – ∧]]
II. ⏑ ⁝ – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ∧ ‖
⏑ ⁝ – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ∧ ‖
⏑ ⁝ – ⏑ | – ⏑ | – ⏑ | – ∧ ‖
⏑ ⁝ – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ∧ ‖
III. ⏑ ⁝ – ⏑ | – ⏑ ‖
ω ⁝ ∽⏑ | – ⏑ | – ⏑ | – ⏑ ‖
> ⁝ – ⏑ | ⏑ ⏑ ⏑ | – ⏑ | ⏑ ⏑ ⏑ | └─ | – ∧ ‖
⏑ ⁝ – ⏑ | – ⏑ | – ⏑ | – ⏑ | ⏑ ⏑ ⏑ | – ∧ ‖
– ⏑ | – ⏑ | – ⏑ | – ⏑ | – ∧ ‖

I. do } do   II. Recitative.   III. Recitative.

Komma ιβ′ (1483—1491: *τότε δὴ τότε—ἔτεκεν τλάμων*).

I. ω ⁝ ∽⏑ | ⏑ ⏑ ⏑ | ∽⏑ | ∽⏑ | – ∧ ‖
ω ⁝ ∽⏑ | – > | ∽⏑ | – ⏑ | – ∧ ‖
⏑ ⁝ ⏑ ⏑ – > | – ∧]]
II. ⏑ ⏑ ⁝ – ⏑ ⏑ | – ⏑ ⏑ | ⏑ ⏑ ⏑ ⏑ | –
⏑ ⏑ ‖ – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | –
⏑ ⏑ ‖ – ⏑ ⏑ | – 𝄾 | 𝄾 𝄾 | 𝄾 𝄾]]
⏑ ⁝ – ⏑ | – ⏑ | – ⏑ | – ∧ ‖ (Recitative)

Iambic trimeter.

III. ⏑ ⋮ ⏑ ⏑ – ⏑ | – > ‖ ⏑ ⏑ – ⏑ | – ∧]]

IV. ⏑ ⋮ ⏑ ⏑ – ⏑ | – ⏑ ‖ – – ⏑ | – ⏑ ‖ ⏑ ⏑ – > | – ∧]]

10 (1491)

Log.	Anap.		
I. 5 · 5 · do = ἐπ. ·	II. 4, 4, δ ·	III. do do ·	IV. do do do ·

First period: stichic with epode: metre, logaœdic with dochmiac epode. *Second*: anapæstic: on the apparent catalectic dipody which forms the epode, see above, Komma ζʹ. *Third*: stichic, in dochmiac metre. *Fourth*: mesodic: dochmiac metre.

Komma ιγʹ (1492—1502: ἄθυρσοι δ' οἷα—τὸν Ἑλένας γάμον).

I. ⏑ ⋮ └ | └ | – ⏑ | – ⏑ | – ⏑ | – ⏑ |
– ⏑ | – ⏑ | – ⏑ | – ⏑ ‖
⏑ ⋮ – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ∧]]

II. ⏑ ⋮ – ⏑ | – ⏑ | – ⏑ | └ | ~⏑ ⏑ | – ∧ ‖
⏑ ⋮ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | – ⏑ | – ⏑ | └ | – ∧ ‖ 5 (1496)
> ⋮ └ | └ | └ | └ | – > | – ∧ ‖
└ | └ | – ⏑ | – ⏑ | – ⏑ | – ∧ ‖
⏑ ⋮ – ⏑ | – ⏑ | – ⏑ | – ∧]]

III. ⏑ ⋮ – ⏑ | – ⏑ | – ⏑ | – ⏑ ‖ – ⏑ | – ⏑ ‖
– ⏑ | – ⏑ | – ⏑ | – ∧]]

IV. ⏑ ⋮ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ ∧ ‖ 10 (1500)
ω ⋮ ~⏑ ⏑ | ~⏑ ⏑ | ⏑ ⏑ ⏑ | – ⏑ ‖
ω ⋮ └ | └ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | – ⏑ | – ∧]]

I. chor.	II. chor.	III. chor.	IV. chor.
6	6	4	4
·	·	2	·
4	6	4	4
·	·	·	·
6	6		6 = ἐπ.
·	·		·
	6		
	·		
	4 = ἐπ.		
	·		

The metre is choreic, tending to become logaœdic in the last period. The first and third periods are mesodic: the second is repeated stichic with epode: the fourth is stichic with epode.

EXCURSUS A.

THE JERUSALEM CODEX OF EURIPIDES.

This famous Palimpsest was seen by H. O. Coxe[1] in 1857 at the monastery of Mar Saba near the Dead Sea, was examined a few years later by C. Tischendorf[2] who procured its removal to Jerusalem, and has now been fully described and illustrated with photographic reproductions by A. Papadopoulos Kerameus[3] in his catalogue of Greek MSS in the Patriarchal Library at Jerusalem.

The book is a parchment MS of the 12th century consisting of 278 leaves and containing a Commentary on the Greater Prophets: in the case of 17 of these leaves the commentary is written over an earlier MS containing the following passages[4] from Euripides with Scholia:

Orestes 105—412, 565—98, 718—66, 897—946, 1152—75, 1356—1556.
Hippolytus 320—68, 494—512.
Medea 76—255.
Phœnissæ 811—77, 1601—1700.
Hecuba 869—920, 1125—73.
Andromache 81—169, 777—830, 886—986, 1042—91.

Of these passages Papadopoulos gives facsimiles[5] of Andr. 104—20, 122—44, 806—30, 912—36, 938—61, 1042—67; Hipp. 320—44, 494—518; Or. 155—85, 337—62, 566—88, 743—66, 1410—40, 1488—1508.

The MS is assigned to the end of the Tenth Century and is therefore older than any MS of Euripides extant before this discovery, older even

[1] "Report to Her Majesty's Government on the Gk MSS in the Libraries of the Levant," pp. 12—13 and 55: London, 1858.

[2] "Anecdota Sacra et Profana," p. 222: Leipsic, 1861.

[3] Ἱεροσολυμιτικὴ Βιβλιοθήκη, pp. 108—12: St Petersburg, 1891.

[4] The notation is that of Kirchhoff's ed. of 1855.

[5] The notation given here is Dindorf's.

than the hypothetical original of the Eleventh Century from which Kirchhoff holds all our copies to be derived. The text however does not represent a new tradition: it differs very little from that of the other good MSS and bears an especially close resemblance to B (Vaticanus 909). Papadopoulos notes 38 new readings altogether[1]: of these the great majority are mere clerical errors: only two are of any importance, viz. Andr. 1017 *διέβα δὲ Φρυγῶν γῆν πρὸς εὐκάρπους γύας* (for *καὶ*) and Or. 1518 *οὔτι που κραυγὴν ἔθηκας Μενέλεων βοηδρομεῖν* (for *Μενέλεῳ*).

Further than this it is only necessary to notice that this MS supports the reading *πολὺ δ' ἀβροσύνη* in l. 349 of our play and the division of l. 1419 *προσεῖπε δ' ἄλλος ἄλλον πεσὼν ἐν φόβῳ* into two verses at *ἄλλον*, an arrangement which I had already made independently on metrical grounds.

[1] Two at least of these can hardly be considered new, for in Andr. 793 *θανεῖν* for *κτανεῖν* is also given by the second hand in B and by several inferior MSS and in Or. 1156 ἀληθὴς for σαφὴς is given as a v. l. in A.

EXCURSUS B.

THE MUSICAL FRAGMENT OF THE ORESTES.

In 1892 among a number of papyri in the collection of the Archduke Rainer at Vienna a fragment was discovered by Dr C. Wessely containing a mutilated passage from the first Stasimon of the Orestes with musical notation. An account of this discovery, with a facsimile of the fragment, was published by Dr Wessely in the "Mittheilungen aus der Sammlung der Papyrus Erzherzog Rainer," vol. v. part 3; from this it appears that the papyrus in question comes from Hermopolis Magna in Egypt, is to be assigned to the age of Augustus, at which time it is known that the score of the Orestes music was still extant[1], and contains parts of lines 338—344 of our text.

A further account, with a restoration of the text and an attempt to represent the music in modern notation, was given by Dr Wessely in the "Revue des Études Grecques," vol. v. pp. 265—280, in an article which has the advantage of copious foot-notes by M. C. E. Ruelle and other French scholars. A similar discussion of the text and music of the fragment has been given by Dr O. Crusius in the Philologus vol. LII. pp. 174—200, in an article entitled "Zu neuentdeckten antiken Musikresten."

Dr Wessely and Dr Crusius differ both in the restoration of the text and the reconstruction of the music. A discussion of the latter question, involving as it would a general treatment of the extremely intricate and as yet unsettled problems of Greek Music, could hardly find a place in an edition like the present: readers, however, who are interested in the subject may consult, in addition to the articles mentioned above, Dr Monro's "The Modes of Ancient Greek Music," pp. 92—94, 130—132, where the theories of both Dr Wessely and Dr Crusius are set forth and discussed, and also Mr Abdy Williams' proposed reconstruction, with Mr Cecil Torr's criticism of the same, in the "Classical Review," vol. VIII. pp. 313—317 and 397—398.

[1] Dionysius of Halicarnassus, who lived in the time of Augustus, comments on the music of the Orestes vv. 140—2 (de Compositione Verborum XI).

As to the text, so far as one can judge from the facsimile, there seems little ground for Dr Wessely's wide divergence from the received text in his restoration; and the reading of Dr Crusius seems more correct. According to the latter, the text of the fragment is to be read and restored as follows:

(κατολο)φύρομαι ματέρος (αἷμα σᾶς)
(ὅ σ' ἀναβ)ακχεύει; ὁ μέγας (ὄλβος οὐ)
(μόνιμο)ς ἐν βροτοῖς· ἀνὰ (δὲ λαῖφος)
(ὥς τι)ς ἀκάτου θοᾶς τινά(ξας δαί-)
(-μων) κατέκλυσεν δ(εινῶν)
(πόνω)ν, ὡς πόντ(ου λά-)
(-βροις ὀλεθρ)ί(οι)σιν (ἐν κύμασιν).

Here the restorations are enclosed in brackets, and the accents, breathings, and marks of punctuation are also restored. Except that the lines are differently divided, this text differs from the received reading only in making κατολοφύρομαι precede, instead of following, the clause *ματέρος—ἀναβακχέυει*.

A point of some interest is found in the fact that in the papyrus the ω of ὡς (l. 6) is written twice (ΩΩ) with a musical note over each letter: so that we here have an example of the innovation attributed to Euripides, and ridiculed by Aristophanes in the famous εἰ-ει-ει-ει-ει-ειλίσσετε and εἰ-ει-ει-ει-ει-ειλίσσουσα of the Frogs (1314, 1348), whereby more than one note was given to a single syllable in defiance of the tradition which required that one syllable should have only one note.

INDICES.

I. GREEK.

The numerals refer to the lines of the play. The symbol)(means, "as distinguished from."

II. ENGLISH.

When the reference is to a page, p. is prefixed to the numeral: otherwise the reference is to the line of the text.

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